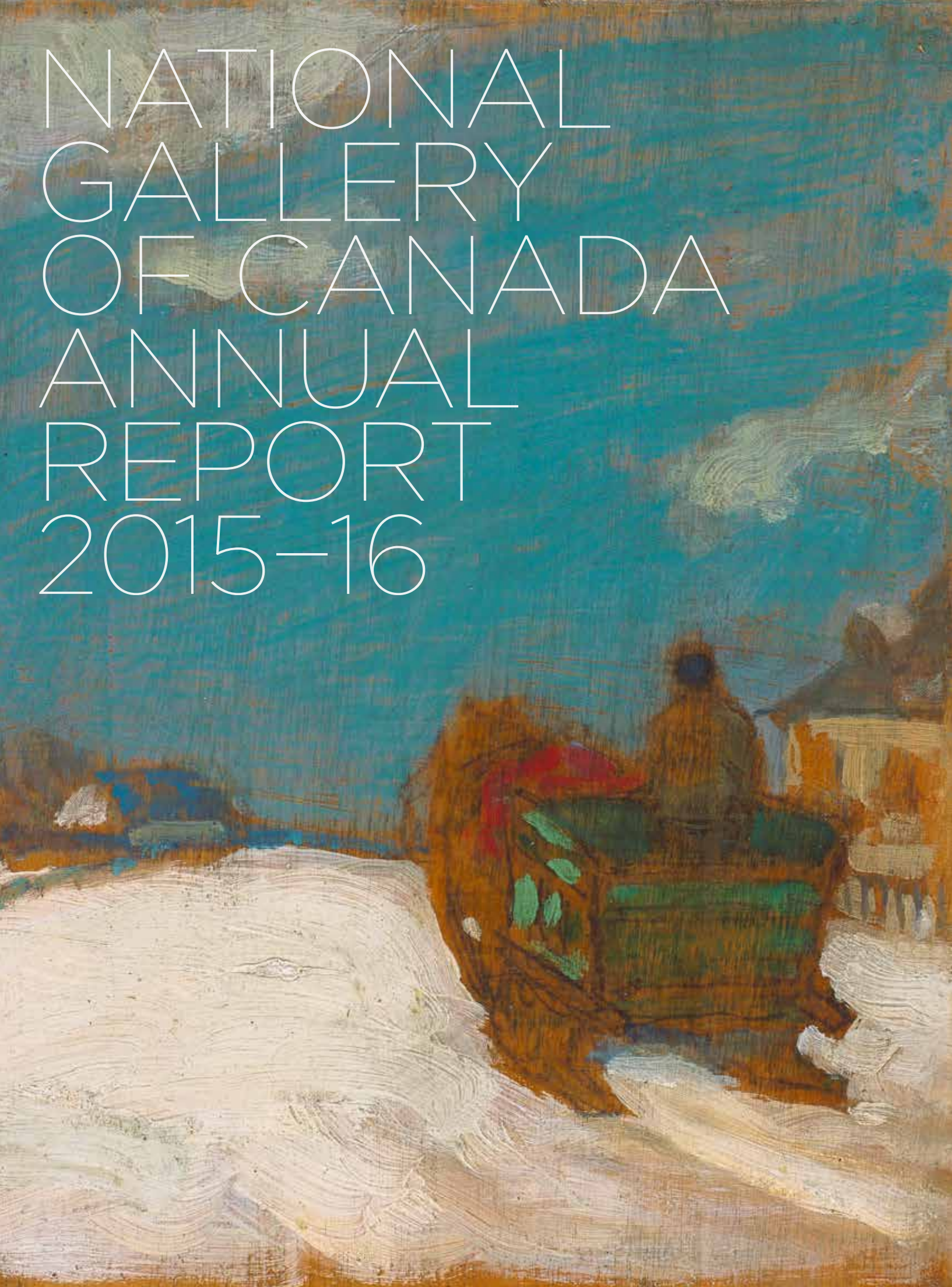


NATIONAL
GALLERY
OF CANADA
ANNUAL
REPORT
2015-16





National Gallery of Canada Musée des beaux-arts du Canada

Canada

380 Sussex Drive
P.O. Box 427, Station A
Ottawa, Ontario K1N 9N4

Tel: 613-990-1985
Fax: 613-993-4385
gallery.ca

The National Gallery of Canada is one of the world’s most respected art institutions. It is nationally and internationally recognized for its exceptional collections, its scholarship, and its distinctive ability to engage audiences of all ages and all levels of artistic knowledge.

Founded in 1880 by then-Governor General, the Marquess of Lorne, in concert with the Royal Canadian Academy of Arts, the National Gallery of Canada is among Canada’s oldest cultural institutions. With enactment of the *National Gallery of Canada Act* in 1913, the federal government assumed responsibility for the Gallery, and has continued its stewardship through successive Acts of Parliament.

Proclamation of the *Museums Act* on July 1, 1990 changed the Gallery’s status to that of a federal Crown corporation — a status that the institution enjoys today.

Contents

Message from the Chair of the Board of Trustees	4
Message from the Director	6
Acquisitions Highlights	8
Governance	32
Corporate Performance	42
Partners and Donors.....	56
Acquisitions, Loans and Exhibitions	58
Management Discussion and Analysis	74
NGC Financial Statements	79
NGC Foundation Annual Report	103

Note:
Throughout this document, references to the “National Gallery of Canada,” the “NGC” and “the Gallery” include the Gallery’s affiliate museum, the Canadian Museum of Contemporary Photography (CMCP).

A Unique Mandate

The National Gallery of Canada's mandate is "to develop, maintain, and make known, throughout Canada and internationally, a collection of works of art, both historical and contemporary, with special, but not exclusive, reference to Canada, and to further knowledge, understanding, and enjoyment of art in general among all Canadians" (*Museums Act*, 1990).

The Gallery reports to Parliament through the Minister of Canadian Heritage. Along with the Department of Canadian Heritage and other national cultural institutions, the Gallery is a member of the Canadian Heritage Portfolio.

A Compelling Vision

The National Gallery of Canada strives to provide Canadians with a sense of identity and to foster pride in Canada's rich visual-arts heritage. Through its collections, onsite and travelling exhibitions, loans program, educational programs and publications, professional training programs, and outreach initiatives, the Gallery aspires to be a model of excellence in furthering knowledge of the visual arts, both at home and abroad. Through collaboration with national and international institutions, it seeks to make art accessible, meaningful and vital to diverse audiences of all ages.

Distinct Values

Accessibility. Programs are developed with the public in mind — not only for visitors to the Gallery, but also for those across the country and abroad.

Excellence and scholarship. The Gallery builds upon the high standards attained over the years in all its endeavours, from research to acquisitions, exhibitions, publications, public programs and overall service standards.

Corporate citizenship. The Gallery effectively meets its public policy and legal obligations.

Leadership. The Gallery is a recognized leader in the national and international art museum communities.

Collaboration. The Gallery collaborates with the art museums network across Canada and abroad, and with its partners within the Government of Canada.

Valued workforce. The Gallery values its workforce, and maintains a work environment in which people can maximize their potential and contribute fully to the success of the organization.

Primary Programs

- **Collection**
Subprograms: Acquisitions, Research, Preservation
- **Outreach**
Subprograms: Exhibitions, Education, Communications
- **Accommodation**
Subprograms: Building Operations and Capital Expenditures
- **Internal Services**
Subprograms: Governance, Administration and Revenue Generation

Environmental Scan

The programs and strategic priorities articulated in the *National Gallery of Canada Annual Report* are derived from the Corporate Plan, preceded by a rigorous assessment of the challenges and opportunities inherent in the Gallery's various operating environments. Each year, the Gallery considers a number of external and internal factors, and their potential risks to the institution's ability to achieve its objectives. These factors range from external pressures such as national and international economic conditions, government policy, demographic trends and technological changes, to internal challenges such as labour relations, staff retention and recruitment, resource availability and facilities requirements. The Gallery's Corporate Plan addresses each of these issues, articulating aligned strategies that highlight how the institution mitigates and manages the significant risks, while pursuing the Gallery's national mandate.

MESSAGE FROM THE CHAIR OF THE BOARD OF TRUSTEES

Michael J. Tims

On behalf of the Board of Trustees of the National Gallery of Canada (the “Gallery”), I am pleased to present our Annual Report for 2015–16, which summarizes another excellent year of progress and achievements. The Gallery is now very well-positioned for the years ahead.

I would like to first highlight a considerable increase in attendance at the Gallery itself, as well as at partner institutions across Canada where Gallery programming was on offer, and online. Over 416,000 visitors passed through the Gallery’s doors in Ottawa over the past fiscal year, which far exceeded earlier attendance projections by Gallery management.

Secondly, the Gallery was again fortunate to receive several important financial donations, together with the donation of a number of exceptional works of art. These welcome contributions reflect the generosity of Canadians, as well as considerable progress made in advancing the Gallery’s strategic objective to diversify the sources of its financing and support over time. Facilitating these donations involves the considerable efforts of many people: management and other members of staff, as well as volunteers.

In addition, the overall financial position of the Gallery remains very sound, with the institution again recording a surplus of revenues over expenses this fiscal year, while maintaining a strong balance sheet that will facilitate its plans for 2016–17 and beyond.

The Gallery launched the new Canadian Photography Institute during the year, which will be part of its continuing mandate and will bring new focus and excitement to this important field of art collection and research. The Gallery is also well-advanced in its plans to completely reconceive and fully renovate its Canadian and Indigenous galleries, with the hope of unveiling them in 2017, when Canada marks the 150th anniversary of Confederation.

The increased attendance mentioned above was spurred, in part, by several very appealing exhibitions, which proved highly popular while also offering meaningful contributions to art scholarship. The critically acclaimed exhibition, *Alex Colville*, organized by the Art Gallery of Ontario with the Gallery’s collaboration, was highly original, exciting, and high in impact. The public responded with great enthusiasm to the works and story of this beloved Canadian painter. Another important exhibition, *Monet: A Bridge to Modernity*, was a colourful and comprehensive examination of Claude Monet’s series of bridge paintings produced in Argenteuil in the early 1870s, demonstrating again the meaning and interest that can be drawn from even a subset of the works of this Impressionist master.

Other highlights included two excellent exhibitions of prints and drawings: *Chagall: Daphnis & Chloé*, and *Beauty’s Awakening: Drawings by the Pre-Raphaelites and their Contemporaries from the Lanigan Collection*. The latter showcased an important and generous donation to the Gallery from the Saskatoon-based collector, Dennis T. Lanigan.

Internationally, the Gallery co-ordinated the presentation of the sprawling, funny and thought-provoking installation *Canadassimo*, by the Quebec artist collective, BGL. This well-received work was displayed in the Canada Pavilion at the 56th International Art Exhibition — la Biennale di Venezia.

The National Gallery of Canada Foundation worked closely with the Gallery in 2015–16, leading to, among other things, a gift of thousands of photographs from the acclaimed collection of David Thomson of Toronto, and a very meaningful commitment of \$10 million from Founding Partner Scotiabank for our photography initiatives. Equally notable was the gift from the A.K. Prakash Foundation of fifty beautiful paintings by acclaimed Canadian historical artist, James Wilson Morrice.

In addition, a significant commitment to a future bequest was made during the year by Thomas d'Aquino and Susan Peterson d'Aquino, helping to initiate the Foundation's newly established Benefactors Initiative. Important gifts from the Koerner family of Toronto, and an anonymous donor, rounded out an excellent year for new donations — the best ever for the Gallery and its Foundation. All of these much-appreciated contributions add significantly to the capacity and resources of the Gallery in doing all that it does.

Marc Mayer, Director and CEO of the Gallery, continues to accomplish many things and achieve important goals, as he leads the institution for a seventh year. Marc is supported by an absolutely first-rate senior management team and staff, and we are grateful to them all. I would also like to extend my sincere appreciation to all of my colleagues on the Board of Trustees for their ongoing advice and invaluable contributions to the Gallery.

Very importantly, and on behalf of the entire Board of Trustees of the National Gallery of Canada, I wish to express our gratitude to the Honourable Mélanie Joly, Minister of Canadian Heritage, and all our government partners, for their greatly appreciated engagement and support.

Our progress over the past year has been advanced considerably by the work of the National Gallery of Canada Foundation. We sincerely thank its Chair, Thomas d'Aquino; its CEO, Karen Colby-Stothart; and its Board of Directors for their tireless and very significant efforts.

The balance of this Annual Report will describe the Gallery's past year and future in more detail. Overall, as you will see, this past year was an excellent one for the National Gallery of Canada. We look forward to the coming year with considerable anticipation and great enthusiasm for the exhibitions, projects and activities ahead.

MESSAGE FROM THE DIRECTOR

Marc Mayer

The year 2015–16 was full of outstanding exhibitions and memorable events at the National Gallery of Canada. What made the year truly exceptional, however, is that the excitement never seemed to let up. From April to March, we saw a steady stream of visitors enjoying our programs. At 416,442, the year's attendance was the highest since 2012, when we presented the highly popular *Van Gogh: Up Close*.

Alex Colville, our major summer exhibition, was organized by the Art Gallery of Ontario, with the collaboration of the National Gallery of Canada. Presenting over a hundred of Colville's paintings, prints and drawings, as well as works by other artists, filmmakers, authors, graphic novelists and composers, the exhibition took a unique thematic approach that showed the broad influence of this beloved Canadian artist. Visitors thronged to this highly original exhibition, and the catalogue sold out.

Some of our exhibitions celebrated remarkable gifts to the national collection: donations of art that have given the Gallery a richer and more useful art collection for the country to enjoy. *Chagall: Daphnis & Chloé* was another spectacular show, featuring the entire series of forty-two lithographs from the national collection: a remarkable 1986 gift from Félix Quinet of Ottawa, in memory of Joseph and Marguerite Liverant, presented in its entirety for the first time in Ottawa. *Luminous and True: The Photographs of Frederick H. Evans* highlighted an extraordinary gift of 140 works from an anonymous donor. And *Monet: A Bridge to Modernity*, a small exhibition with a significant impact, centred around the long-term loan of the great Impressionist's seminal painting, *Le pont de bois* (1872).

On the international stage, we welcomed a record number of visitors to the Canada Pavilion at the Venice Biennale, for the ambitious and exhilarating installation *Canadassimo*, by the Quebec artist collective BGL. Shortly after that event closed, we announced that Vancouver-based Geoffrey Farmer had been selected to represent Canada at the next Biennale di Venezia: the 57th International Art Exhibition in 2017.

Also in Europe, *Beauty's Awakening: Drawings by the Pre-Raphaelites and their Contemporaries from the Lanigan Collection*, which had been so well received at the Gallery in the fall of 2015, opened to great success at Leighton House Museum, in London, where it was titled *Pre-Raphaelites on Paper*. It attracted record attendance at its opening, and critical praise for the Canadian collection of British art.

The Gallery acquired many wonderful works of art over the past year. Key acquisitions included Charles Meynier's *Wisdom Defending Youth from the Arrows of Love* (1810); William Raphael's *Bonsecours Market, Montreal* (1880); and Neo Rauch's *The Blue Fish* (2014). We are particularly proud to have acquired all three videos in the 2010 series *Cabaret Crusades* by the remarkable Egyptian artist Wael Shawky, who retells the story of the Crusades from the point of view of the Arabs, in the form of an engrossing puppet show. We are also very pleased that artist Geoffrey James generously supplemented our acquisitions from his photographic series, documenting the now decommissioned Kingston Penitentiary, with a large gift of several additional photographs from this significant body of work.

Indeed, a number of our acquisitions were important gifts from some exceptionally generous Canadians. An anonymous collector donated Élisabeth-Louise Vigée Le Brun's classic Russian-Period portrait, *Countess Anna Ivanova Tolstaya* (1796), featured in the internationally touring show of her work co-produced by the Gallery. We owe a special debt of thanks to W. Bruce C. Bailey for his large gift of early photo-based works by Toronto artist John Massey. Most transformative of all, the A.K. Prakash Foundation donated fifty paintings by Canadian icon James Wilson Morrice, making the National Gallery of Canada the repository of record for this beloved early Modernist painter.

The founding of the Canadian Photography Institute was without a doubt the Gallery's most newsworthy initiative of 2015–16. Over the next decade, this new research and exhibition centre, housed at the Gallery, is poised to make of the National Gallery of Canada one of the world's key institutions for the collection, preservation, study, dissemination, and enjoyment of photography in its rich diversity. With a brief to cover the entire global history of the medium in all of its manifestations — made widely accessible to all through an ambitious digitization project — the Institute also plans to be a portal to other collections, making vast archives of pictures conveniently accessible for research and casual browsing alike. It is among the most ambitious initiatives since our founding in 1880, and we are deeply grateful to David Thomson and Founding Partner Scotiabank for their trust, their vision, and their extraordinary generosity.

The Gallery has also continued to forge strong and fruitful relationships with organizations within the community. In partnership with Ottawa's Music & Beyond festival, we hosted a memorable summer evening of short and often sublime musical performances in our galleries. Our Contemporary Conversations series, presented in partnership with the U.S. Embassy and the U.S. Department of State's Art in Embassies program, continued to draw large and enthusiastic audiences interested in meeting some dynamic contemporary American artists. Our Film and Conversation series, presented in partnership with the Toronto International Film Festival (TIFF), was equally popular.

The Sobey Art Award has become one of the most important contemporary art awards in Canada, and it was with great pride that we announced in 2015 that the National Gallery had been given the important responsibility of administering this prize and its attendant exhibition and public programming. We look forward to partnering with the Sobey Art Foundation to increase awareness of young Canadian artists on the international stage.

The Gallery's digital presence is becoming richer all the time, with expansion of our social media platforms, increased digitization of our collection, and broad usage of our Distance Learning programs and the Canadian Art Collection mobile app. Our award-winning online publication *NGC Magazine*, now in its third year, continues to increase its readership.

With investment in infrastructure as one of the Gallery's strategic priorities for 2015–16, the Boutique revitalization project was a key capital initiative, as this important retail space had not changed since the building opened in 1988. Construction will be completed in time for the launch of the 2016 summer exhibition season.

The National Gallery is indebted to the many generous patrons, sponsors, donors and volunteers who consistently demonstrate their keen commitment to Canadian culture. Again, I am deeply grateful to David Thomson and Scotiabank for their unprecedented contribution to the creation of the Canadian Photography Institute, as well as to Ash Prakash for his trust and outstanding largesse. We extend sincere thanks, as well, to our corporate sponsors and supporters RBC Wealth Management, RBC Foundation, Enbridge, Inc., Irving Oil, Heffel Fine Art Auction House, Black & McDonald, TD Bank Group, AIMIA, Teknion and Bell, as well as to the many generous private donors who help to keep us moving forward with our mission.

My heartfelt gratitude goes to the National Gallery's exemplary staff, for their diligence, intelligence, talent and, above all, their passion for our work, and to our Board of Trustees for the fine work they do in the service of our country. Their encouragement and good counsel is as precious to us as the seriousness with which they undertake their governance responsibilities on behalf of the country at large. I would be remiss not to mention the indispensable work of our Foundation and its trustees in the advancement of the Gallery's objectives. This has been an unparalleled year for the Foundation, a treasured organization — and, as a consequence, for the Gallery as a whole.

Finally, we thank our many visitors, actual and virtual, with whom we share a curiosity and eagerness for art, and who lead us in such interesting directions. They motivate us every day.



Laurent Amiot
Tureen with the Crest of the Hertel de Rouville Family 1793–1794



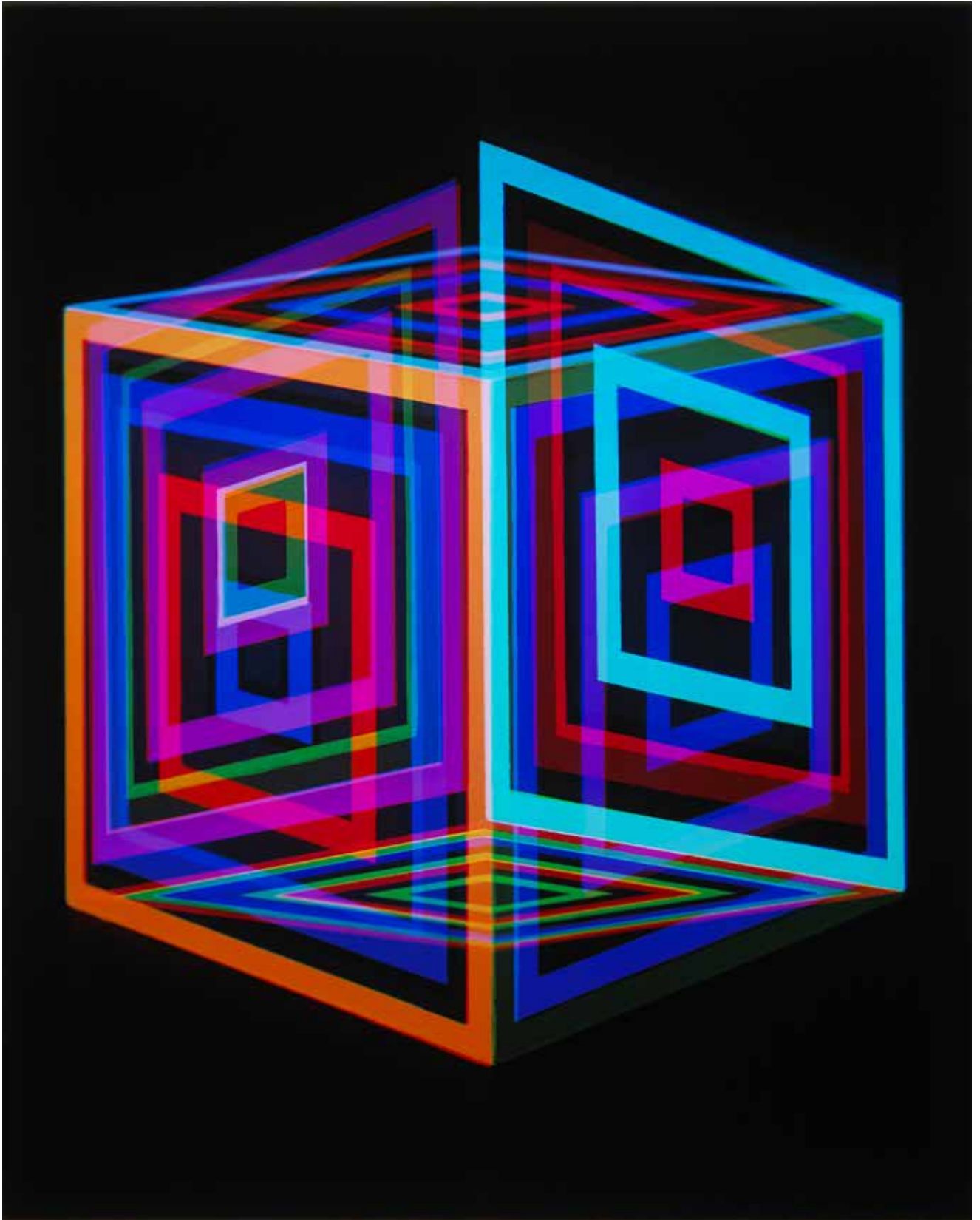
Giacomo Balla
Sunset with Goldfish c. 1913-1914



Jutai Toonoo
Something I Cannot Say 2013



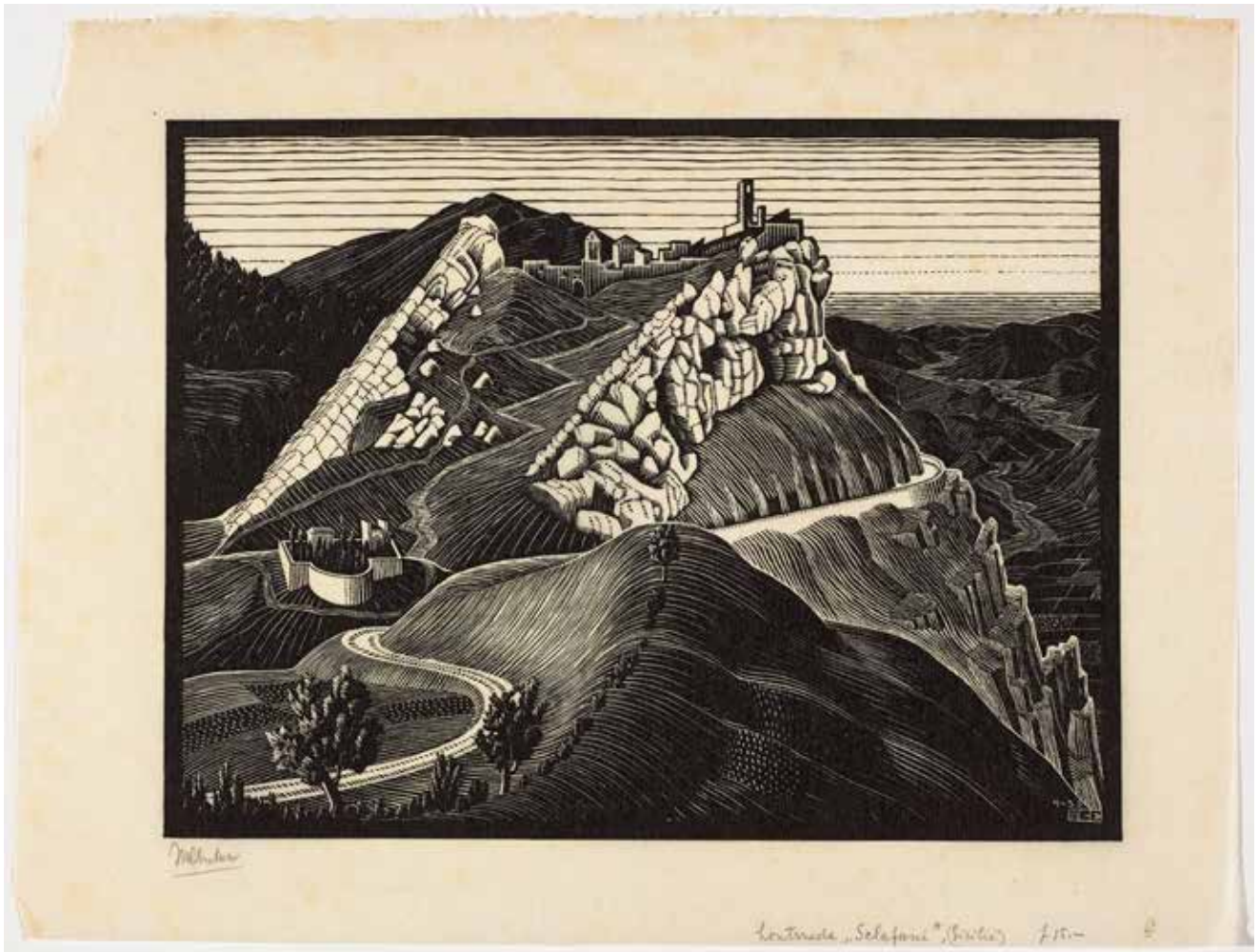
Robert Davidson
Entitlement 2006



Jessica Eaton
cfaal306 2013



John Frederick Herschel
No. 460 Interior View of the Ancient Theatre, Arles 1850



M.C. Escher
Sclafani, Sicily 1933



Sandra Meigs
Red, 3011 Jackson. (Mortality) 2013





Charles Meynier
Wisdom Defending Youth from the Arrows of Love 1810



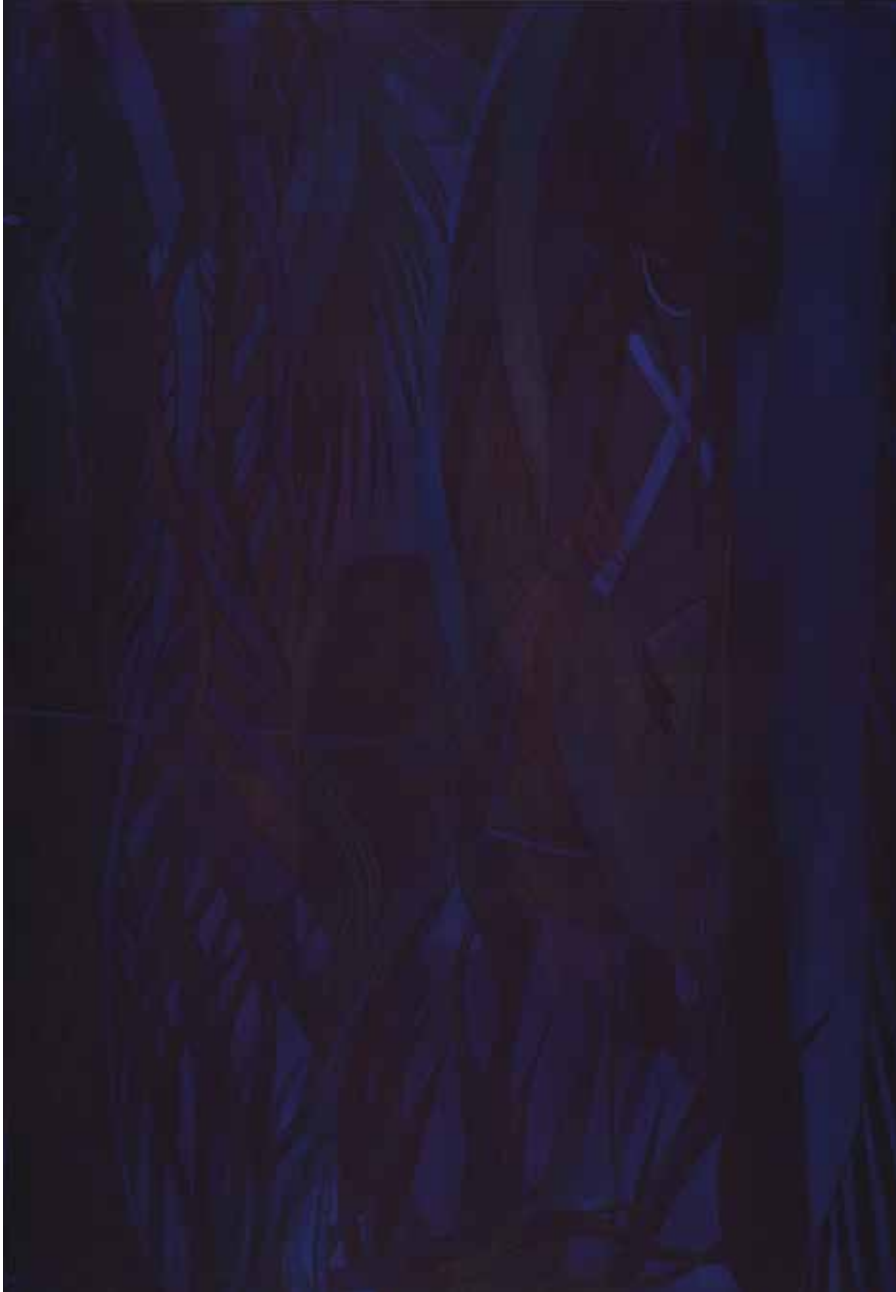
Southworth and Hawes
Portrait of a Young Girl c. 1850



James Wilson Morrice
The Snow's Impression, Canada c. 1900–1905



James Wilson Morrice
Luxembourg Garden, Paris c. 1905-1910



Chris Ofili
Strangers from Paradise 2007–2008



Ben Reeves
Shadow 2014



Wael Shawky
Cabaret Crusades III: The Secrets of Karbala 2015



Nick Cave
Soundsuit 2015



Élisabeth Louise Vigée Le Brun
Countess Anna Ivanova Tolstaya 1796



George T. Berthon
Mrs. John Beverley Robinson 1845



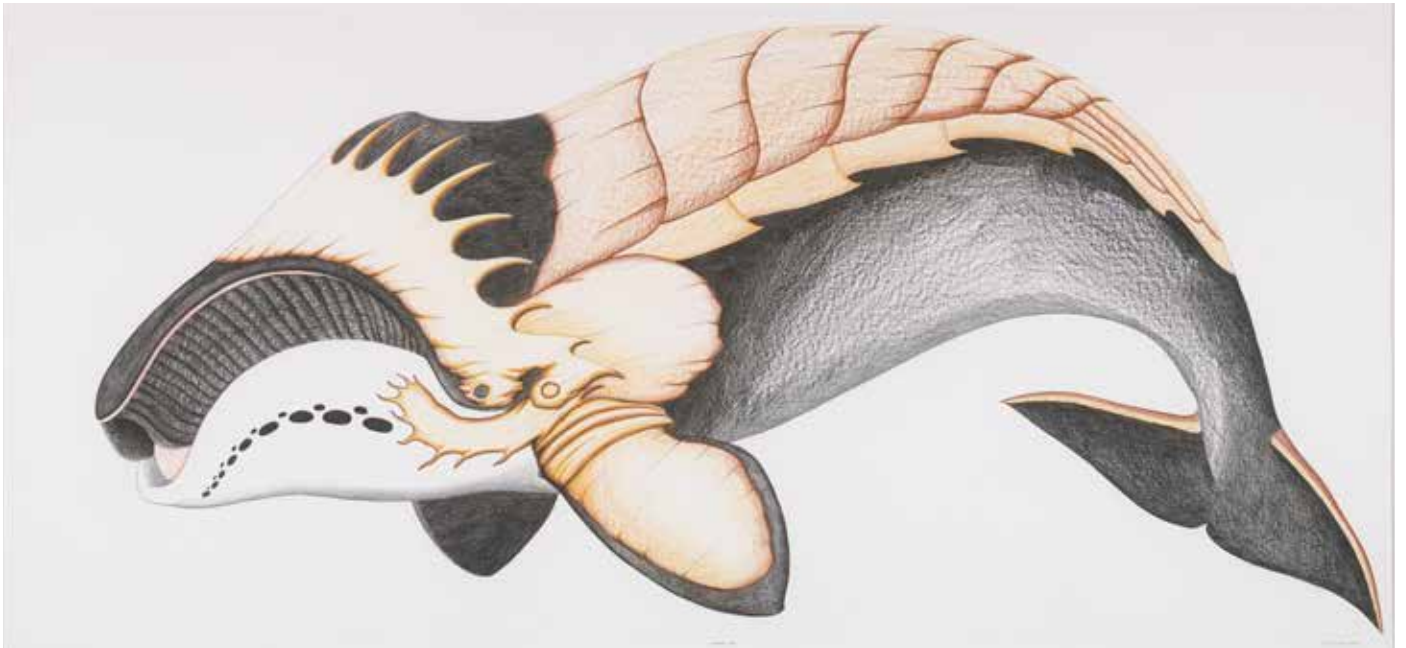
William Raphael
Bonsecours Market, Montreal 1880



Paul-Émile Miot
Two Tahitians c. 1869–1870



Ruben Komangapik
Qilalugaq (Narwhal) 2014



Tim Pitsiulak
Armoured Whale 2014

Under the *Museums Act*, the National Gallery of Canada is a distinct legal entity, wholly owned by the Crown. While it functions at arm's length from the federal government in its daily operations, as a Crown corporation and member of the Canadian Heritage Portfolio, the Gallery contributes to the achievement of the Government of Canada outcome of "a vibrant Canadian culture and heritage."

The Gallery is governed by a Board of Trustees (the "Board"), appointed by the Minister of Canadian Heritage with the approval of the Governor in Council. Trustees are nominated for a period not exceeding four years, and each Trustee is eligible to serve three consecutive terms (or in the case of the Chair and Vice-Chair, two consecutive terms in that role). If a Trustee is not appointed to take office when the term of an incumbent Trustee expires, the incumbent Trustee continues in office until a successor is appointed.

Through its Chair, the Board is accountable to the Minister, who, in turn, is the link between the Gallery and Parliament. The Crown corporation governance model establishes the Board of Trustees as independent from Management. The eleven-member Board, representing various regions across the country, is responsible for establishing the institution's strategic direction, and for ensuring overall management and control of the Gallery's resources and affairs in the fulfillment of the institution's mandate.

Meetings of the Board of Trustees are held quarterly, supplemented by frequent conference calls as required. Including conference calls, thirty-three meetings of the Board and/or its committees were held throughout 2015-16: eight meetings of the full Board of Trustees, and twenty-five meetings of its various committees.

Consistent with its status as a Crown corporation and its goal to fully engage Canadians across the country, each year the Board of Trustees holds an Annual Public Meeting (APM), providing stakeholders and members of the public with an opportunity to express their views and seek information about the Gallery's activities. The 2015 APM was held on Monday, September 14, 2015 at the Winnipeg Art Gallery. Participants were provided with an overview of the Gallery's financial situation, recent additions to the national collection, and highlights of its exhibitions and public programs.

BOARD OF TRUSTEES

As at 31 March 2016

CHAIR

Michael J. Tims, Calgary, Alberta

November 22, 2012 to November 21, 2016

Michael Tims is the Vice Chairman of MATCO Investments Limited, a private investment holding company with interests primarily in energy, oilfield services and real estate. Prior to joining MATCO, he served for many years as the Chairman of Peters & Co. Limited, a Canadian investment firm specializing in the oil and gas, oilfield services, and energy infrastructure industries.

Mr. Tims holds a Bachelor of Commerce degree (with distinction) from the University of Calgary, a Master of Business Administration degree from Harvard University, and an honorary Doctor of Laws degree from the University of Calgary. He is a Chartered Business Valuator.

Mr. Tims has previously served as Chairman of the Canadian Investor Protection Fund, the Investment Dealers Association of Canada, the United Way of Calgary and Area, and West Island College (Alberta). He has served on several other not-for-profit boards, and was a member of the Wise Persons' Committee, which studied securities regulation in Canada.

In addition to his involvement with the National Gallery of Canada, Mr. Tims remains active with the United Way, the University of Calgary, and several other not-for-profit organizations.

Mr. Tims was the first recipient of the Management Alumni Excellence ("MAX") Award from the University of Calgary, and was the 2007 recipient of the Distinguished Business Leader Award, presented by the Haskayne School of Business and the Calgary Chamber of Commerce. In 2008, he was named "Citizen of the Year" by the City of Calgary, in recognition of his long-standing involvement with community, educational and charitable organizations, and in 2012, he was a recipient of a Queen Elizabeth II Diamond Jubilee Medal. In 2013, Mr. Tims was inducted into the Investment Industry Hall of Fame by the Investment Industry Association of Canada. In 2016, the prestigious Woodrow Wilson Award for Corporate Citizenship was conferred upon Mr. Tims by the Canada Institute of the Woodrow Wilson Center.

VICE-CHAIRPERSON

Harriet E. Walker, Toronto, Ontario

April 25, 2013 to April 24, 2017

Harriet Walker is President of the firm Harriet Walker & Affiliates.

Mrs. Walker has an extensive background in corporate governance for the not-for-profit sector. She was a Trustee and Governor of the Royal Ontario Museum and is the current Chair of the Royal Patrons Circle, the Museum's major donors group.

Mrs. Walker was a Public Member of the College of Physicians and Surgeons of Ontario, and Chair of the Patient Relations Committee of the College.

A long-time corporate communications professional, Mrs. Walker was Director of Public Relations at the London Museum of Archaeology, Director of Marketing for the Robarts Institute at the University of Western Ontario, and Vice-Chair of Arts Heritage London. She was also Program Consultant for the Royal Visit for the Ontario government's Office of International Relations and Protocol.

Mrs. Walker is a graduate of the University of Western Ontario, with an Honours degree in Languages. She is an Associate of The Royal Conservatory of Music, in solo performance.

TRUSTEES

Paul R. Baay, Calgary, Alberta

June 27, 2013 to June 26, 2017

Paul Baay is a graduate of the University of Western Ontario, with a Bachelor of Arts degree in administrative and commercial studies. As a graduate of the Institute of Corporate Directors–Rotman School of Management Directors Education Program, Mr. Baay also holds an ICD.D designation.

With more than 25 years of experience leading oil and gas exploration and production companies, Mr. Baay is currently the Chairman of Touchstone Exploration Inc. and has been its Chief Executive Officer since 2009. He has been the Chairman of the Board of Directors of Veraz Petroleum Ltd. since 2007, and has been a member of the Board of Directors of Millennium Seismic Inc. since 2001.

Prior to Touchstone, Mr. Baay held the position of Managing Director of Abacus Energy, a division of Abacus Private Equity. Until September 2007, he served as President and Chief Executive Officer of True Energy Inc., a position he had held since founding True Energy Inc. in 2000. From 1998 to 2000, he was Chairman of the Board of Directors of Request Seismic Surveys Ltd., and served as President, Chief Executive Officer, and Director of Remington Energy Ltd. from 1991 to 1999.

In addition to his involvement with the National Gallery of Canada, Mr. Baay has held a variety of positions within the not-for-profit sector. He is a Director of the Rundle Mountain Charitable Foundation and a member of the British–North American Committee. Mr. Baay has held past positions with the Alberta College of Art + Design (Director), the Calgary Humane Society (Director), the Canadian Association of Petroleum Producers (Governor), the Canadian Oil and Gas Symposium (Chairman), the Calgary Zoological Society (Director), Junior Achievement of Southern Alberta (Chairman) and the University of Western Ontario Alumni (Calgary Representative). In 1998 he was chosen by the Financial Post Foundation as one of Canada's Top 40 under 40.

Jean-François Béland, Gatineau, Quebec

February 10, 2014 to February 9, 2018

Jean-François Béland is Vice-President at General Fusion Inc. Before joining General Fusion, he was Executive Vice-President at AREVA Canada Inc., and prior to that, worked in the Canadian public service and in the Office of the Prime Minister of Canada, where he served as Policy Advisor on Treasury Board and Governance issues.

Mr. Béland is a graduate of the Université de Montréal (B.Sc.), l'École nationale d'administration publique (MPA and graduate diploma in public administration), l'École des Hautes Études Commerciales (graduate diploma in management), Bordeaux Business School (MBA), l'Université Paris Dauphine (M.Sc. Strategic Management) and Université Laval (ASC). He completed the Senior Nuclear Plant Management course (SNPM).

In addition to the National Gallery of Canada, Mr. Béland is a member of the Investment Committee of the Fondation Santé Gatineau. He serves on the Board of AREVA NP Canada Ltd., a position he has held since 2008.

In December 2013, Mr. Béland was appointed Chevalier (Knight) of the National Order of the Legion of Honour of France.

Allan D. Benoit, Winnipeg, Manitoba

June 6, 2013 to June 5, 2017

Allan Benoit holds Masters' degrees in Natural Resources Management and Architecture from the University of Manitoba. He is currently the Senior Policy Advisor for the Manitoba Métis Federation. Mr. Benoit is also the owner and principal of Ahtikaki Consulting Inc., an Aboriginal community-development consulting firm for cultural and economic initiatives in Manitoba. Mr. Benoit served as the Coordinator for the Red River Cart Journey (North American Indigenous Games). He also served as a Senior Architectural Designer in Toronto, Chairperson of the St. Norbert Parish Métis Council, and as a member of the Métis National Heritage Centre Steering Committee in Winnipeg.

Guy Bourgeois, St-Bruno, Quebec

October 4, 2012 to October 3, 2016

Guy Bourgeois is a graduate of the Université de Moncton with a Bachelor of Business Administration (Honours) specializing in marketing. He has completed additional studies in advertising at the Université de Montréal.

Mr. Bourgeois is currently the Brand Management Director at Transat, an international, vertically integrated tour operator headquartered in Montreal. Prior to Transat, he held various senior positions in branding and advertising with Rogers Communications — most recently, National Director of Marketing Communications, overseeing go-to-market strategies for the Fido brand.

Guy is also a photographer and digital artist. Over the past eleven years, his work has been exhibited at various locations in Montreal, including at O Patro Vys, Quartier électro, the Wilder & Davis Gallery, and the Université de Montréal.

Linda Hutchison, Kentville, Nova Scotia

March 1, 2012 to February 29, 2016

Linda Hutchison is a committed supporter of the Nova Scotia College of Art and Design (NSCAD) University, and currently serves as Associate Vice-President, University Relations. She previously served as its interim President and as Vice-Chair of the Board of Governors. She is a long-serving alumni representative on the Board of Governors and the NSCAD Alumni Association.

Ms. Hutchison has a business background that includes design work in the corporate and not-for-profit sectors and the operation of support services for family physicians. She was also the first foreign artist to hold an exhibition in the province of Ciego de Ávila, Cuba, during the post-revolutionary period. She was invited to speak with the Cuban Union of Artists in the province, lectured and toured art schools in Cuba, and was interviewed by Cuban media.

Ms. Hutchison is a long-standing volunteer engaged with Visual Arts Nova Scotia and the Nova Scotia Talent Trust. She has works of art in the permanent collections of both the Nova Scotia Art Bank and Acadia University.

Nezhat Khosrowshahi, Vancouver, British Columbia

May 16, 2013 to May 15, 2017

Nezhat Khosrowshahi was born in Iran and moved to Vancouver, British Columbia with her family in 1981.

As an entrepreneur and businesswoman, Mrs. Khosrowshahi founded City Trading Company, an importer and distributor of safety equipment in Iran, in addition to serving on the boards of Melli Industrial Group, Alvand Investment Company, and Minoo Industrial Group.

After relocating to Canada, Mrs. Khosrowshahi co-founded the Inwest Group, a holding company with interests in real estate and retailing. She currently serves as a member of the Board of Directors of Persis Ltd., a holding company with interests in healthcare, entertainment and real estate.

In addition to her business endeavours, Mrs. Khosrowshahi is a devoted volunteer, fundraiser and community builder. She was a founding Board member of the B.C. Women's Foundation and the Vancouver Symphony Foundation. She has also served on the Board of Directors of the Encyclopaedia Iranica Foundation at Columbia University, the Board of Governors of Simon Fraser University, the Board of Directors of the Museum of Vancouver, the Board of Directors of CBC/Radio-Canada, and the Board of Trustees of Pearson College — a United World College.

Mrs. Khosrowshahi is a former Chair of the Board of Directors of the Vancouver Symphony Orchestra (VSO). Following her chairmanship, she was elected an Honorary Life Vice-President of the VSO in 2001. Most recently, Mrs. Khosrowshahi established the Learning Initiative For Tomorrow (LIFT) scholarship program at Coquitlam Alternative Basic Education (CABE). In addition, she has actively contributed her resources to SHARE Family & Community Services Society in Coquitlam, British Columbia, and to the Museum of Anthropology at the University of British Columbia.

G. Howard Kroon, Calgary, Alberta

April 25, 2013 to April 24, 2017

G. Howard Kroon is a chartered accountant and a graduate of the University of Waterloo, with a Bachelor of Arts (Honours) degree and a Master of Arts degree.

Mr. Kroon is President of the Bodtker Group of Companies. Until the fall of 2011, he was the long-time President and CEO of Palliser Lumber Sales Ltd., a secondary manufacturer and distributor of wood products.

Mr. Kroon is currently the Executive Advisor to Fitmetabolism Inc., a premier exercise physiology/weight management clinic, and is an active instructor in Western Canada. He is also the owner of a management consultancy firm specializing in executive coaching for CEOs, and operational consulting. As a graduate of the Institute of Corporate Directors–Rotman School of Management Directors Education Program, Mr. Kroon also holds an ICD.D designation.

Mr. Kroon serves on various boards, and is currently the Chair of Epic Roofing. He is Past President of the Cochrane Minor Hockey Association. Mr. Kroon continues to be active in numerous not-for-profit endeavours, both nationally and internationally.

Marsha Sobey, New Glasgow, Nova Scotia

November 1, 2012 to October 31, 2016

Born in Fredericton, New Brunswick and resident in New Glasgow, Nova Scotia since 1965, Marsha Sobey is a committed volunteer, fundraiser and philanthropist. A teacher by vocation, she spent 22 years in the teaching profession, including several years with Landmark East School in Wolfville, Nova Scotia — a school dedicated to students with learning disabilities.

Ms. Sobey holds a Bachelor of Physical Education degree from Acadia University, a Bachelor of Education degree from Saint Mary's University, and a Master of Education degree from St. Francis Xavier University.

Her extensive volunteer work includes service on numerous boards and committees. Ms. Sobey is currently a Governor on the Board of Governors of Saint Mary's University, and a Director of the Children's Wish Foundation in Nova Scotia. She is also the Chair of Pace and Leadership Gifts for the Canadian Cancer Society's \$17-million dollar Daffodil Place Capital Campaign, a fundraising drive to expand Daffodil Place: The Lodge that Gives, a residence for cancer patients and families who travel for treatment. She previously served as a Director on the Sobey Foundation Board of Directors.

COMMITTEES OF THE BOARD OF TRUSTEES

As at 31 March 2016

The Board of Trustees is assisted by the following six committees, which meet regularly and make recommendations to the Board.

- Acquisitions
- Audit and Finance
- Executive
- Governance and Nominating
- Human Resources
- Programmes and Advancement

Each member of the Board has duties on three committees. The Chair of the Board of Trustees is the Chair of the Executive Committee, and an ex-officio member of all other committees of the Board.

ACQUISITIONS COMMITTEE

The Acquisitions Committee recommends policies and plans for the growth of National Gallery of Canada collections, approves acquisitions on behalf of the Board valued between \$100,000 and \$1 million, and makes recommendations to the Board of Trustees for acquisitions valued at \$1 million or greater. The Committee held four meetings during the year.

Chairperson

Paul R. Baay

Members

Allan D. Benoit
Guy Bourgeois
Linda Hutchison
Harriet E. Walker
One vacancy

Advisors

Marta Braun
Laing Brown
Stephanie Dickey
Nahum Gelber (emeritus)
Reesa Greenberg
Michal Hornstein (emeritus)
Phyllis Lambert (emeritus)
Ruth Phillips

AUDIT AND FINANCE COMMITTEE

The Audit and Finance Committee serves as the Board's advisor on accountability and audit-related matters, ensures maintenance of sound internal controls, monitors the Gallery's financial situation, and recommends specific courses of action to the Board, as required. The Committee held eight meetings during the year.

Chairperson

G. Howard Kroon

Members

Paul R. Baay
Jean-François Béland
Allan D. Benoit
Marsha Sobey
One vacancy

EXECUTIVE COMMITTEE

The Executive Committee acts on behalf of the Board of Trustees between meetings of the full Board of Trustees. As there were eight meetings of the full Board of Trustees in 2015-16, the Executive Committee met only once during the year in review.

Chairperson

Michael J. Tims

Vice-Chairperson

Harriet E. Walker

Members

Paul R. Baay
Jean-François Béland
Linda Hutchison
G. Howard Kroon

GOVERNANCE AND NOMINATING COMMITTEE

The Governance and Nominating Committee seeks to enhance corporate performance by assessing and making recommendations regarding governance, corporate values, Board effectiveness and the recruitment of Trustees. The Committee held four meetings during the year.

Chairperson

Harriet E. Walker

Members

Paul R. Baay
Guy Bourgeois
Linda Hutchison
Nezhat Khosrowshahi
G. Howard Kroon

HUMAN RESOURCES COMMITTEE

The Human Resources Committee provides strategic direction and oversight to the management of the Gallery's human resources. The Committee held four meetings during the year.

Chairperson

Linda Hutchison

Members

Jean-François Béland
Nezhat Khosrowshahi
G. Howard Kroon
Marsha Sobey
Harriet E. Walker

PROGRAMMES AND ADVANCEMENT COMMITTEE

The Programmes and Advancement Committee serves as the Board of Trustees' advisor on the general direction and promotion of the Gallery's public programs, and supports the Board and Management in achieving greater self-sufficiency. The Committee held four meetings during the year.

Chairperson

Jean-François Béland

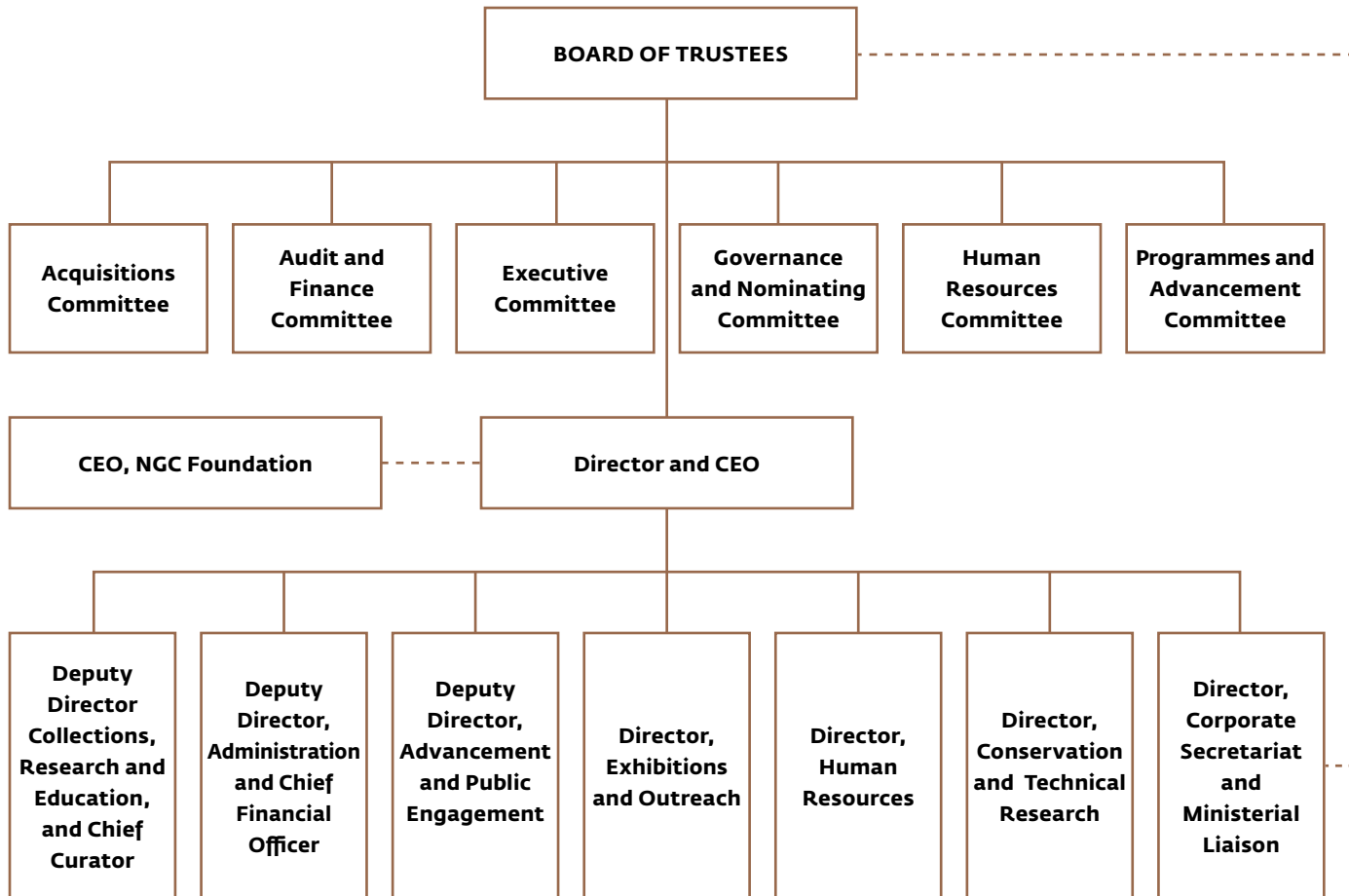
Members

Allan D. Benoit
Guy Bourgeois
Nezhat Khosrowshahi
Marsha Sobey
One vacancy

MANAGEMENT

As at 31 March 2016

The Board of Trustees delegates authority for day-to-day management of the Gallery to the Director and CEO, who is supported by three Deputy Directors and four Directors. The Director and CEO is accountable to the Board for the Gallery's performance, long-term viability, and achievement of corporate objectives.



NGC Organizational Chart as at 31 March 2016

SENIOR MANAGEMENT

Marc Mayer
Director and Chief Executive Officer

Jean-François Bilodeau
Deputy Director, Advancement and Public Engagement

Paul Lang
Deputy Director, Collections and Research,
and Chief Curator

Julie Peckham
Deputy Director, Administration, and Chief
Financial Officer

Anne Eschapasse
Director, Exhibitions and Outreach

Stephen Gritt
Director, Conservation and Technical Research

Sylvie Sarault
Director, Human Resources

Matthew Symonds
Director, Corporate Secretariat and Ministerial Liaison

Karen Colby-Stohart
Chief Executive Officer, NGC Foundation

CHIEFS

Patrick Aubin
Chief, Boutique

Sylvain Bordeleau
Chief, Human Resources

Cyndie Campbell
Chief, Library, Archives and Research Fellowship
Programs

Jean-François Castonguay
Chief, Technical Services

Gary Goodacre
Chief, Education and Public Programs

Nigel Holmes
Chief, Information and Technology

Marie-Josée Lacombe
Chief, Finance

John McElhone
Chief, Restoration and Conservation Laboratory

Ivan Parisien
Chief, Publications and Copyright

Edmond Richard
Chief, Facilities Planning and Management

Michelle Robitaille
Chief, Partnership and Community Engagement

Gary Rousseau
Chief, Protection Services

Marie-Claude Rousseau
Chief, Exhibitions and Loans Programs

Margaret Skulska
Chief, Strategic Planning and Risk Management

Yves St-Onge
Chief, Strategic Communications

Léo Tousignant
Chief, Visitor Services

Taylor van Blokland
Chief, Membership and Annual Giving

Lisa Walli
Chief, Marketing and New Media

Vacant
Chief, Collections Management and Outreach

Vacant
Chief, Design Services

Vacant
Chief, Strategic Initiatives

CURATORS

Katerina Atanassova
Senior Curator, Canadian Art

Josée Drouin-Brisebois
Senior Curator, Contemporary Art

Greg Hill
Senior Curator, Audain Chair of Indigenous Art

Ann Thomas
Senior Curator, Photographs

The National Gallery of Canada (NGC) is mandated to develop, maintain and make known the national art collection, while also furthering knowledge, understanding and enjoyment of art in general. It fulfills this mandate through four key programs: Collection, Outreach, Accommodation and Internal Services.

The Gallery’s programs and services are fully supported by robust and well-managed infrastructure, finances and human resources, all of which are fundamental elements of the Gallery’s Accommodation and Internal Services programs.

During the year in review, the Gallery continued to advance three strategic priorities, with the following expected outcomes:

Increasing Attendance: The excellence of the Gallery’s programming and the quality of the visitor experience attract a large and diverse audience.

Investing in Infrastructure: The Gallery’s infrastructure — facilities, systems, business tools, partnerships¹ and networks — supports the delivery of programs and services expected by Canadians of a leading national institution.

Diversifying Revenues: An organization-wide, revenue-conscious, entrepreneurial culture is established, resulting in new and diverse revenue sources that contribute to the institution’s financial sustainability and growth.

PROGRAM ALIGNMENT ARCHITECTURE (PAA): OVERVIEW OF MAIN PROGRAMS, STRATEGIC PRIORITIES AND OUTCOMES				
Government of Canada Outcome	A vibrant Canadian culture and heritage.			
Legislated Mandate	To develop, maintain and make known, throughout Canada and internationally, a collection of works of art, both historic and contemporary, with special but not exclusive reference to Canada, and to further knowledge, understanding and enjoyment of art in general among all Canadians.			
Ultimate Strategic Outcome	Interest in, knowledge of and appreciation and respect for visual art through a collection of historic and contemporary works of art, programs and research that reflect a special but not exclusive perspective on Canada.			
Programs	Collection	Outreach	Accommodation	Internal Services
Sub-Programs	Acquisitions Research Preservation	Exhibitions Education Communications	Building Operations Capital Expenditures	Governance Administration Revenue Generation
Strategic Priorities for the Planning Period and Immediate Outcomes for Each Strategic Priority	Increasing Attendance The excellence of the Gallery’s programming and the quality of the visitor experience attract a large and diverse audience.			
	Investing in Infrastructure The Gallery’s infrastructure — facilities, systems, business tools, partnerships and networks — supports the delivery of programs and services expected by Canadians of a leading national institution.			
	Diversifying Revenues An organization-wide, revenue-conscious, entrepreneurial culture is established, resulting in new and diverse revenue sources that contribute to the institution’s financial sustainability and growth.			

¹ For the purposes of this Annual Report, the terms “partner” and “partnership” throughout this document refer to liaisons with other organizations with similar purposes to those of the Gallery, as provided for in the *Museums Act*, section 6(1) (i) and (m).

Program 1: COLLECTION

Since its founding in 1880, the Gallery has built a renowned collection of over 64,000 historical and contemporary works of art (including those in the contemporary photographs collection), produced by significant Canadian and international artists. The national art collection is rich and varied, and consists of sculptures, paintings, drawings, prints, photographs, videos, installations, and sound art.

Within its Collection program, the Gallery develops, maintains and shares the national collection through three sub-programs: Acquisitions, Research and Preservation.

ACQUISITIONS

Each year, the Gallery acquires works of art based on recommendations from its highly skilled curators (or professional curatorial staff) and external advisors. Works are selected for their aesthetic and historical importance, their educational potential, and their value in enhancing the existing collection. Art purchases are made and gifts are accepted in accordance with the Gallery's Acquisitions Policy, which requires justification of all proposals through extensive research to establish authenticity, provenance, quality, historical importance, and relevance to the institution's mandate, among other things.

All acquisitions valued at \$100,000 or more require approval of the Acquisitions Committee of the Board of Trustees (the "Board"), and those over \$1 million are subject to approval of the entire Board. The Gallery's acquisitions budget of \$8 million, approved by Parliament, is augmented by generous contributions from private donors and the National Gallery of Canada Foundation.

RESEARCH

As a research institution, the Gallery actively advances knowledge and understanding of Canadian and international art, both historical and contemporary. Scholarly research at the Gallery centres on works of art and their cultural, historical and theoretical contexts, and on the lives and careers of individual artists.

Several of the Gallery's divisions undertake research on a regular basis. Curatorial staff engage in extensive study related to potential acquisitions, new exhibitions and other scholarly projects. Conservation and Technical Research staff carry out research related to artists' materials and techniques, conservation methods, environmental studies, and the establishment of a work's authorship and date. In addition, the Gallery's Library and Archives house the country's largest collection of material on the visual arts. Library and Archives staff carry out research and support an important research fellowship program accommodating Canadian and international scholars.

PRESERVATION

Restoration and conservation are fundamental to the Gallery's mandate, ensuring the physical and intellectual integrity of works of art for the benefit of present and future generations.

Conservators undertake a broad range of activities: technical research, scientific examination, prevention of deterioration and damage, conservation treatment, risk management, documentation, and education. They carry out meticulous examinations and assessments of works being considered for acquisition and, as required, treat all works of art slated for exhibition or loan.

The Gallery's conservators have a well-earned international reputation for excellence and innovation in conservation, and are praised for their valuable contributions to technical art history. They often partner with other institutions on high-profile restoration or technical research projects.

Results for the COLLECTION program

Building Recognition and Relationships

The Gallery continued to enhance its reputation as Canada's premier art-collecting institution. Through its close association with the NGC Foundation, the Gallery has fostered strong relationships with various collecting communities, both nationally and internationally, which aid the Gallery in securing long-term loans or trusts that might become future gifts or bequests. The many significant art donations secured in 2015-16 are a testament to the Gallery's reputation for outstanding collections, programming and scholarship.

Highlights of the Acquisition Program

In 2015-16, the Gallery acquired 11,452 works of art, 10,989 of which represented gifts. In addition, 512 rare books and extensive collections of archival material were donated to the Gallery. The total value of all acquisitions — purchased and donated — amounted to \$58,376,000. Particularly noteworthy is the value of art and archival material acquired as gifts: \$50,403,000, which represents an increase of more than 1,000% over the value of works donated in 2014-15. The institution expresses its sincere gratitude to the 32 donors who generously gifted works of art to the national collection in 2015-16.

Notable art acquisitions in 2015-16 included the following:

- Fifty paintings by Canadian artist, **James Wilson Morrice** (1865-1924), donated by the A.K. Prakash Foundation. Assembled over four decades by Toronto art patron and scholar Ash K. Prakash, the donation was made in honour of the 150th anniversary of the artist's birth. In recognition of this donation, valued in excess of \$20 million, one of the Gallery's Canadian art exhibition rooms has been named the **Ash K. Prakash Gallery** for a period of twenty-five years.
- The 18th-century masterpiece, **Countess Anna Ivanovna Tolstaya** (1796) by Élisabeth Louise Vigée Le Brun (1755-1842) was generously donated to the national collection by an anonymous Canadian collector in 2015, and will be featured in the 2016 summer exhibition dedicated to the artist. This spectacular depiction of the Russian aristocrat showcases Vigée Le Brun at the height of her career.
- The 19th-century masterpiece, **Bonsecours Market, Montreal** (1880) by William Raphael, R.C.A. (1833-1914). This unique depiction of Montreal's urban hub was purchased at auction from the sale of the Winkworth Collection of Canadiana. This painting from an early Canadian artist is an exceptional addition to the national collection, and celebrates early urban life and culture in Canada.

For the complete list of all works of art acquired by the Gallery in 2015-16, please refer to the Acquisitions, Loans and Exhibitions section of this Annual Report.

Advancing Knowledge and Research

On November 27, 2015, the Gallery and the NGC Foundation announced the creation of the Canadian Photography Institute. The new Institute was made possible by a tri-party partnership of unprecedented scope with collector and philanthropist David Thomson, Chairman of Thomson Reuters Corporation, and Founding Partner, Scotiabank.

Conceived as an exhibition centre dedicated to photography and a nexus for national research, the Canadian Photography Institute will foster transformative partnerships and cooperative opportunities worldwide for the integrated study of its collection, drawing upon a broad range of disciplines related to social, cultural, aesthetic, scientific and historical issues.

In preparation for the Gallery's commemoration of the 150th anniversary of Confederation in 2017, planning work commenced in 2015-16 on reinstallation of the Canadian art collection (historical and modern, including Indigenous art and photography). A study of purchases and donations of Canadian art from the early 1800s to 1990 was also undertaken as part of this initiative.

The Gallery's Restoration and Conservation Laboratory provided significant support to the acquisitions, exhibition and loans programs, examining 3,830 works from the national collection and art borrowed from other institutions or private collections for display at the Gallery. During the year in review, conservators carried out multiple preventative treatments on 306 works of art, and oversaw the framing of more than 6,600.

Program 2: OUTREACH

Through its dynamic Outreach program, the Gallery furthers knowledge, understanding and enjoyment of the visual arts, by providing broad access to art in general, and to its collections in particular — locally, nationally and internationally.

Despite the challenges inherent in serving a relatively modest population spread across a vast geographical area, the Gallery aims to ensure that Canadians perceive it as both an essential institution, and as a centre of artistic excellence. Through its outreach initiatives, the Gallery continues to enhance its impact and relevance, thus ensuring its long-term sustainability.

The Outreach program encompasses three sub-programs: Exhibitions, Education and Communications.

EXHIBITIONS

One of the primary ways in which the Gallery makes the national collection visible and accessible is through its exhibitions and installations. Each year, the Gallery presents, on average, six to eight exhibitions at its main site in Ottawa, along with several exhibitions that it produces for travel across Canada and abroad.

The Gallery partners with large regional institutions through its NGC@ program, a collaboration through which the Gallery shares the national collection with a broader audience, while also forming strong regionally based art community partnerships. Its three current NGC@ partners — the Art Gallery of Alberta in Edmonton, the Winnipeg Art Gallery, and Toronto's Museum of Contemporary Canadian Art — enjoy exclusive access to works in the national collection, which are presented in their NGC-branded exhibition spaces.

In addition, the Gallery participates in a wide range of special exhibitions led by other museums, and occasionally presents externally organized exhibitions at its Ottawa location.

EDUCATION

Given the importance of future generations to the long-term sustainability of museological institutions, education remains a primary focus at the Gallery. Educational initiatives include tours, lectures, audio and print guides, videos, workshops, in-gallery activities for families, educational programs for children, resources for teachers, special exhibition-related programming, a mobile app, and an online art contest for youth.

Consistent with its national mandate and its desire to remain relevant, appealing and stimulating, the Gallery develops a range of content-rich educational offerings for its online and social media presence. This enables all Canadians, beyond the walls of its landmark building, to engage in ongoing conversations about, and interest in, the Gallery's work behind the scenes, news from the art world, and the importance of art to our daily lives. A significant portion of the Gallery's educational and public programming is supported by sponsors of the Gallery, and by patrons of the NGC Foundation.

COMMUNICATIONS

Strategic communications are essential to the Gallery's work. In addition to traditional functions such as marketing, distribution and publishing, the Gallery invests considerable resources in exploring and using new media, as well as copyright issues and requests. The Gallery also partners with other institutions and outside publishers for its exhibition catalogues and publications, the content of which contributes to the world's art history.

Results for the OUTREACH Program

Exhibition Highlights

In 2015-16, the Gallery organized and presented twenty-seven exhibitions, which were on view in the National Capital Region and beyond. Of these, fifteen were shown at the Gallery's main venue in Ottawa. Highlights of the Gallery's exhibitions program include the following:

- *M.C. Escher: the Mathemagician* (20 December 2014 to 3 May 2015) featured a selection of fifty-four remarkable works by this extraordinary artist, draughtsman, illustrator and designer. The exhibition focused on his printmaking in woodcuts, engravings, lithographs and mezzotints exploring his preoccupations with landscape, architecture and mathematics.
- *Mary Pratt: This Little Painting* (4 April 2015 to 3 January 2016) was presented as part of the *Masterpiece in Focus* series. Exploring Pratt's 1972 painting, *Red Currant Jelly*, the exhibition featured the masterwork alongside other paintings, study materials and prints.
- *2015 Governor General's Awards in Visual and Media Arts* (9 April to 30 August 2015) presented a selection of works from the 2015 awards, six of which acknowledged artists for their remarkable career achievements in fine or applied arts, film, video, audio, or new media and fine crafts. A seventh prize honoured an outstanding contributor to the visual and media arts through voluntary or professional activities. The exhibition was organized by the Gallery in association with the Canada Council for the Arts.
- *Alex Colville* (23 April to 7 September 2015), the Gallery's premier summer exhibition, offered vast numbers of visitors a fresh perspective on the work of one of Canada's most celebrated artists. Organized by the Art Gallery of Ontario in association with the National Gallery of Canada, it was the largest Colville retrospective in history. The exhibition garnered an Ottawa Tourism nomination for the Event of the Year award.
- *Canadassimo*, by Québec City-based collective BGL, was Canada's entry at the 2015 Venice Biennale (9 May to 22 November 2015). Comprised of a mock convenience store, an artist's studio and a post-modern "slot machine" device, the installation offered an absurdist take on culture and perceived financial value. The popular installation attracted the largest attendance ever recorded by Canada at the Biennale, with 259,547 visitors.
- *Chagall: Daphnis & Chloe* (28 May to 13 September 2015) featured the entire forty-two-lithograph series by Marc Chagall from the national collection. Presented in its entirety for the first time in Ottawa, the series depicted the classical fable in chronological order, and is considered one of Chagall's most important graphic works.
- *Beauty's Awakening: Drawings by the Pre-Raphaelites and Their Contemporaries from the Lanigan Collection* (9 October 2015 to 3 January 2016) showcased the richness and diversity of 19th-century art in more than 120 drawings — including portraits, life studies, landscapes, allegories and literary works — acquired by discerning Saskatoon collector and donor, Dennis T. Lanigan. Encompassing the entire Victorian era, the exhibition charted the broad evolution of British draftsmanship, and illustrated a new appreciation for the art of drawing during the reign of Queen Victoria.

- *Monet: A Bridge to Modernity* (29 October 2015 to 15 February 2016) was a world-exclusive dossier exhibition highlighting Monet's innovative and recurring exploration of the bridge motif in his work. Featuring twelve seminal paintings from collections around the world, this was Canada's first monographic exhibition on Monet in almost two decades, and included 19th-century photographs, illustrations, guide-books, Japanese prints and postcards.

In addition to exhibitions, throughout the year, at its main location in Ottawa, the Gallery presented twenty-five special installations of works from its permanent collection. Notable works included Janet Cardiff's *Forty-Part Motet* and Geoffrey Farmer's *Leaves of Grass*.

Partnerships and Collaborations

The NGC@ partnership program is one example of collaboration in action. Strategic alliances with the Art Gallery of Alberta in Edmonton, the Museum of Contemporary Canadian Art in Toronto, and the Winnipeg Art Gallery were important in fulfilling the Gallery's mandate. These partnerships enabled the institution to strengthen networks of Canadian and international partners to the benefit of individuals and institutions alike.

In 2015-16, the Gallery presented seven NGC@ exhibitions, including *The Clock* and *Jack Bush* at the Art Gallery of Alberta; *Past Picture* at the Museum of Contemporary Canadian Art; and *Ron Mueck* at the Winnipeg Art Gallery. In addition, several other Canadian, British and American museums hosted NGC travelling exhibitions in 2015-16.

The Gallery's loan program was equally successful. Due to the quality and the uniqueness of its collection, the Gallery receives a large number of requests for loans each year, attesting to the excellence of the Gallery's acquisitions. Throughout 2015-16, 298 works of art were loaned to other institutions for presentation at sixty-six venues. Of that number, sixty-seven works were on the road as part of the Gallery's travelling exhibitions outreach initiatives, and 231 participated in the loan-out program.

The Gallery often partners with other organizations, institutions and festival organizers, particularly when it comes to high-profile programs and events. In 2015-16, these initiatives included a series of lectures by American artists in the Contemporary Conversations Series, film screenings as part of the Toronto International Film Festival Film Circuit, gala events, and a curatorial studies program.

Also in 2015-16, given its status as an internationally recognized art institution, the Gallery took an active role in the administration of several high-profile outreach projects. These included:

- selection — in association with three guest jurors — of Canada's feature artist, Geoffrey Farmer, for the 57th International Art Exhibition — La Biennale di Venezia in 2017; and
- administration (as of December 2015) of the Canada's prestigious Sobey Art Award, a contemporary art prize presented each year to a living Canadian artist under 40.

The National Gallery Soirée, a partnership between Music & Beyond — a Canadian summer music festival featuring classical music in its varying forms — and the National Gallery of Canada, earned an Ottawa Tourism award nomination for Partnership of the Year.

The Web and New Media

The Gallery continued to explore new ways of connecting with audiences online. One such vehicle was the global #Ask a Curator Day, which in 2015-16 involved 1,079 museums from fifty-one countries, including 109 museums in Canada alone. Prominent Canadian and international institutions participated in the event, tweeting and retweeting content generated by the Gallery.

The Gallery’s award-winning online publication, *NGC Magazine*, is now in its third year. Through profiles of works selected by staff curators, to articles on exhibitions both onsite and in partner venues, to artist profiles, reviews of art books and more, *NGC Magazine* has rapidly become a key source of entertaining, relevant and scholarly content from the world of Canadian and international art.

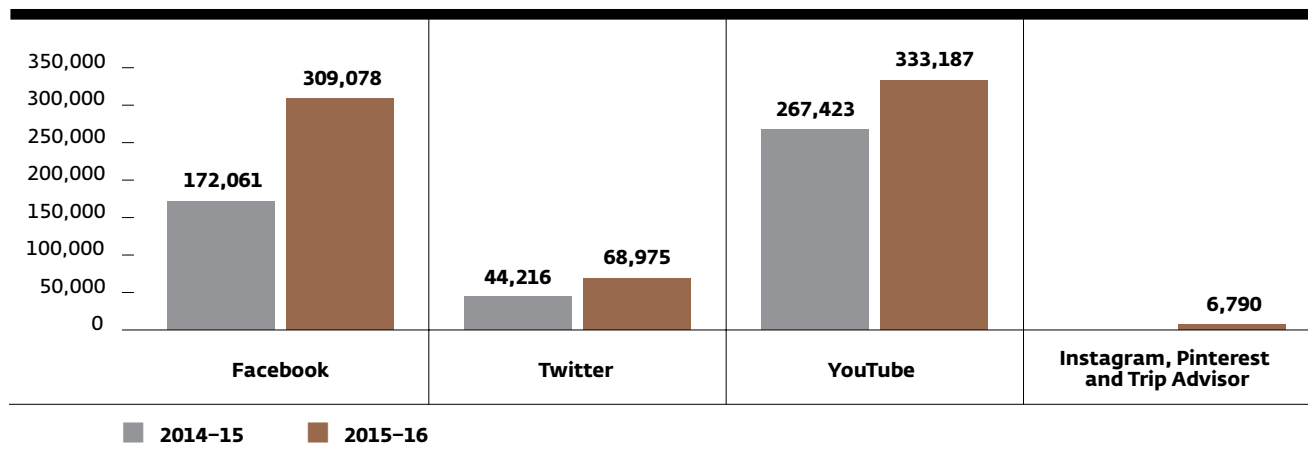
Traffic to the *NGC Magazine* site has been steady, with increases in sessions and users hovering around 75%, and page views up by nearly 58% by 31 March 2016. Over the past year, the Magazine’s readership has risen by approximately 83%, and currently sits at 5,645 subscribers — almost double that of the previous year. The *NGC Magazine* monthly newsletter registered an average 10,969 subscribers and NGC members per month, with an average 55% open rate and 10% click-through rate, well above the industry average of 28% and 3% respectively.

Other successful web initiatives included:

- A mini-site for the *Alex Colville* exhibition, which featured biographical details, iconic images, and insightful information.
- The Gallery’s annual online teen art contest, *So You Want to Be an Artist?* which attracted 124,608 to the contest website. This year, works by 258 aspiring artists ages 16 to 19, from across Canada, made it to the first phase of the contest. From among these, the twelve works that received the highest number of votes from the public via Facebook Connect became finalists, alongside three additional works selected by a panel of experts.
- The Gallery’s Distance Learning program remained fully booked for the entire school year. The program delivers content via interactive webinars, enabling educators in 131 classrooms across Canada to make the Gallery part of their curriculum.
- Of the more than 64,500 works in the national collection, 1,710 objects were digitized in 2015–16: an increase of 8% when compared to the number of digitized works during the previous year. Over 25,000 digitized works are now accessible via the Gallery’s website.

In addition to prominent use of its website, the Gallery continued to expand its use of new media for outreach and education. Audiences remained actively engaged via the Gallery’s Facebook, Twitter and YouTube feeds, representing an overall increase of 47% over the number of active users during the previous fiscal year. In 2015, the Gallery added Instagram, Pinterest and TripAdvisor to its monitored social media sites. By 31 March 2016, online engagement with the Gallery’s social media registered a total of 718,030 active users.

Social Media Activity: 718,030 (Lifetime number of active users)

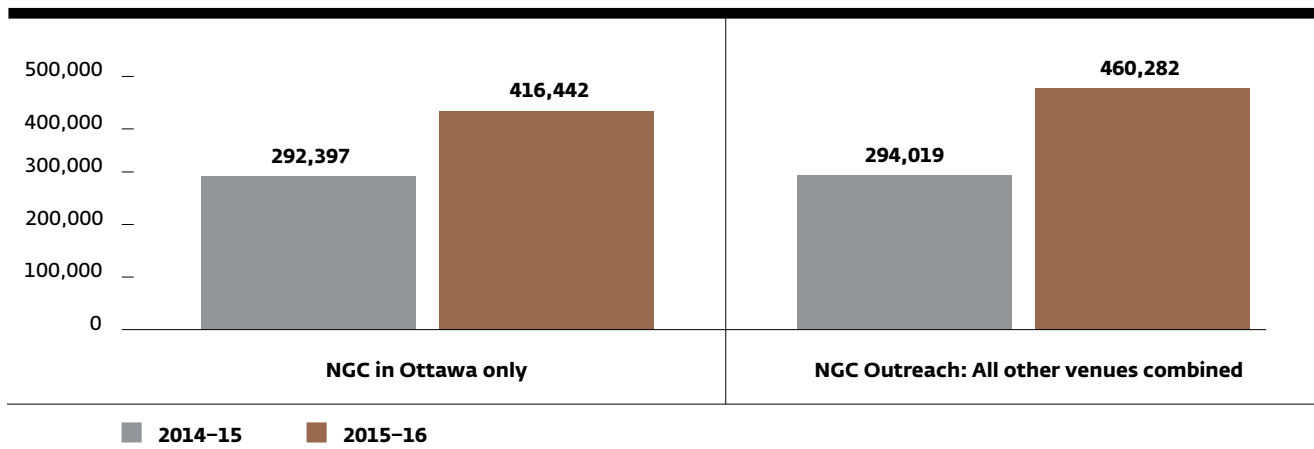


In addition, the Gallery’s Canadian art collection mobile app has been cited by the *Globe and Mail* as “one of six apps that you must try at least once!” Highlighting the Canadian art collection, the app has been downloaded over 12,036 times since its launch in June 2014.

Attendance

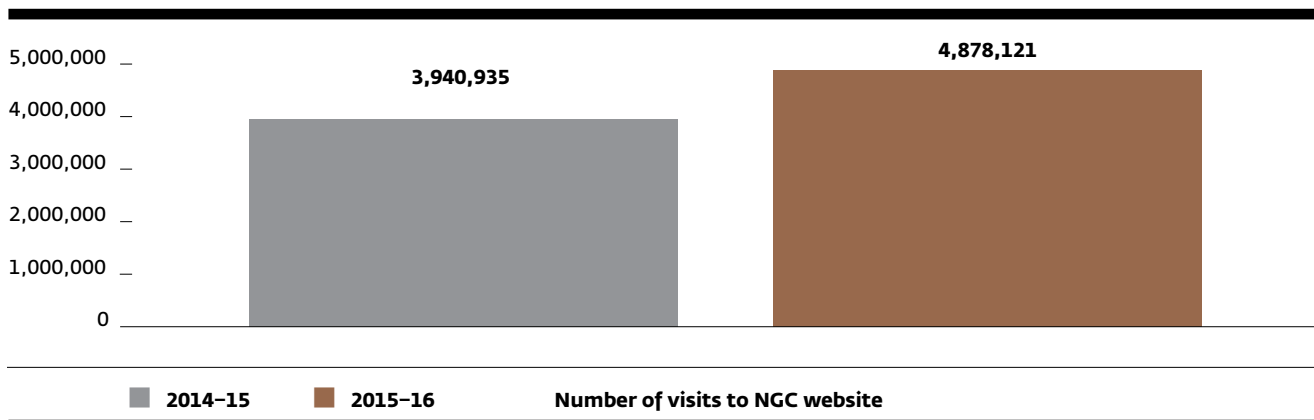
Various new initiatives are enabling the Gallery to reach a younger demographic, while further diversifying its revenue streams. Launched in October 2014, [Untitled], the gallery’s young professionals circle offers special and behind-the-scenes events to a membership that continues to grow. In addition, summer day camps are once again engaging children ages 6 to 12 in explorations of the national collection and techniques such as drawing, painting, sculpture, printmaking and cartooning. During the year in review, five sold-out summer day camps welcomed 150 campers. The summer Artissimo program also remained popular, welcoming 7,933 participants in July and August: an increase of approximately 45% over the previous summer’s total of 5,171.

Attendance in 2015–16: 876,724 visitors



In 2015-16, a total of 876,724 visitors enjoyed Gallery offerings at its main location, NGC@ partner institutions, and tour venues combined. Attendance for the year to the Gallery site in Ottawa alone significantly surpassed original projections of 315,000 visitors by 32% and by 31 March 2016, the Gallery had welcomed 416,442 visitors at its main Ottawa facility — an increase of 42% over the previous year’s total.

Virtual Attendance (user sessions)



The Gallery’s virtual attendance — online user sessions — reached 4,878,121, surpassing last year’s result by 24%.

Program 3: ACCOMMODATION

In addition to its landmark building on Sussex Drive in Ottawa, the Gallery occupies two leased storage facilities, while also managing the contracts for maintenance and repair of the Canada Pavilion in Venice, Italy. The Accommodation program has two sub-programs: Building Operations and Capital Expenditures.

BUILDING OPERATIONS

The secure, efficient and cost-effective operation of its properties is a priority, and the Gallery is committed to providing a suitable environment for visitors, staff, volunteers, and contractors, as well as for the national collection and other physical assets. The Gallery strives to operate its facilities in an environmentally sustainable manner, while also maintaining strict international conservation standards.

CAPITAL EXPENDITURES

The Gallery's Ottawa facility is a landmark national building, now in its 27th year of operation. Maintaining the physical appeal and structural integrity of this iconic facility is essential to the Gallery's long-term sustainability and its capacity to attract and maintain high numbers of visitors, donors and sponsors. The Gallery maintains a long-term capital plan that is updated each year, and invests resources in physical and technological infrastructure as required.

Results for the ACCOMMODATION Program

Infrastructure

During 2015-16, the Gallery continued to provide appropriate and accessible facilities for all of its activities. Using the funds allocated for capital investment, the Gallery prioritized infrastructure projects, taking into account the health and safety of visitors, contractors and staff, security of the collection, risk assessment, and affordability. In 2015-16, a total of \$1.728 million was invested in capital projects, of which \$1.5 million related to facilities, with the remaining \$200,000 representing upgrades to protection services, and improvements of the IM/IT infrastructure.

One of the key capital initiatives this year was the Boutique revitalization project. The project represents the first major redesign of this important retail space in twenty-seven years. During the first two quarters of the year in review, the project planning phase saw the presentation of final design concepts to the Board of Trustees, and the development of a drawings and specifications package, which was released for public tender. Having selected a successful bidder, construction work began in January 2016. The new Boutique is expected to open in June 2016, just in time for the summer 2016 exhibition, *Élisabeth Louise Vigée Le Brun*.

Other major capital projects undertaken during the year in review included replacement of select office windows in the Curatorial Wing, upgrades to the light-dimming system in the Auditorium, upgrades and/or repairs to various parts of the diesel-powered generators, refurbishment of the Up-Pup personnel lift, an upgrade of the exterior plaza lighting, the installation of wayfinding signage, and IT infrastructure improvements.

As a collecting institution already confronted with limited storage space, the Gallery established a special task force to explore this critical issue, both for the current collection and future growth. Initiatives were undertaken to optimize existing storage facilities, invest in new solutions, and examine partnership opportunities for alternative offsite storage options.

Planning for work on renewal of the Canada Pavilion in Venice for 2017 also proceeded, with funding provided by the NGC Foundation. The work is scheduled for completion in spring of 2018.

Security

During the year in review, the Gallery completed the security hardware and closed circuit television (CCTV) upgrades. As part of this project, two communication rooms were modernized. In addition, seventeen cameras and twenty motion detectors were upgraded or installed in various areas to bolster both the CCTV and intrusion alarm networks.

In addition, during 2015-16, a new five-year contract was signed for the services of onsite security guards.

Program 4: INTERNAL SERVICES

The Gallery adheres to the governance and management principles outlined in the *Federal Accountability Act* and the *Financial Administration Act*. The institution is committed to managing the public and private funds entrusted to it in a transparent and accountable manner. The Internal Services program has three sub-programs: Governance, Administration and Revenue Generation.

GOVERNANCE

Sound governance by Gallery management and its Board of Trustees is essential. Through best practices, transparency, accountability and cost-effectiveness, the Gallery is able to fulfill its mandate, while meeting its public policy and financial goals. Sound governance also ensures that the appropriate structure, policies and practices are in place to comply with applicable legislation.

The Board of Trustees sets the Gallery's strategic direction, as detailed in the institution's Corporate Plan. In addition, the Board ensures that the Gallery follows a Board-approved, three-year, risk-based internal audit plan.

ADMINISTRATION

The Administration sub-program involves appropriate stewardship of available resources through an effective management regime and shared values. The Gallery works to ensure that all of its programs are results-oriented and deliver value for money, while remaining consistent with government priorities. This is achieved through a rigorous financial-management framework that combines appropriate control systems with managing risks and measuring performance.

The Gallery values its workforce and strives to create a work environment in which people can maximize their potential and contribute fully to the success of the organization. It has developed human resources practices aimed at effective recruitment, staff retention and development, as well as a positive labour-relations environment.

REVENUE GENERATION

External revenues are critical to Gallery operations. The Gallery supplements its annual parliamentary appropriations with revenues generated through its commercial activities, memberships, sponsorships, and contributions from individuals, corporations and foundations. The NGC Foundation is central to the Gallery's fundraising efforts.

Contributions from the NGC Foundation — as well as those from corporations, individuals and other foundations — are often donated for specific purposes, ranging from acquisitions to research and public programming. Annual fundraising targets are based on anticipated requirements for the upcoming planning period, and measures are taken to ensure that expenses related to a given project are consistent with the specified purpose. The Gallery only recognizes a contribution as revenue in the year in which the project is undertaken (i.e., when the expenses occur).

Revenues generated through commercial activities — including Boutique sales, admission and parking fees, audioguides, facility rentals and onsite restaurant operations — are directly affected by attendance levels, which are in turn influenced by the nature and quality of the programming in place, and tourism levels. Similarly, the Gallery's ability to attract members, sponsors and donors is highly dependent upon its reputation for excellence.

Results for the INTERNAL SERVICES Program

Governance

In keeping with the high priority that the institution has placed on enhancing the visitor experience, in 2015-16, the Gallery audited the effectiveness of its educational and public programs, in addition to undertaking a series of visitor surveys and market research. Both the final audit report and analysis of the survey results informed future visitor-oriented programming.

To monitor corporate performance, the Gallery continued to produce a dashboard of key performance indicators for quarterly presentation to the Board of Trustees. First introduced in 2014-15, the dashboard captured and reported on performance throughout the year in areas such as fundraising, visitorship, physical and virtual attendance, human resources, acquisitions, outreach and financial activities.

In July 2015, the Governor in Council issued an Order in Council directing Crown corporations to align their travel, hospitality, conference and expenditure policies, guidelines and practices in accordance with those of the Treasury Board in a manner consistent with their legal obligations, and to report on implementation of this directive in the next corporate plan. The Gallery is pleased to report that, prior to the issuance of the directive, its guidelines and practices related to travel, hospitality, conferences and event expenditures were already closely aligned with those of the Treasury Board.

Administration

On 31 March 2016, the Gallery employed 232 full-time equivalents, 80% of whom were unionized. Given that a majority of employees are unionized, harmonious labour relations are a priority. The Gallery is currently in the second year of new four-year agreements with both the Public Service Alliance of Canada (PSAC) and the Professional Institute of the Public Service of Canada (PIPSC).

The Gallery continued to implement its information-management strategic plan, along with the systems, tools, policies and processes required to support paperless operations. As at 31 March 2016, implementation of Microsoft SharePoint — an internal business collaboration tool — had achieved 85% completion, with pilot testing for live implementation having been completed across many departments. Other components of the IM Policy achieved close to 50% completion.

In addition, the Gallery regularly fields requests pursuant to the *Access to Information Act* and the *Privacy Act* (ATIP). In 2015-16, fifteen ATIP requests were received and processed.

Public Engagement and Revenue Generation

Efforts to engage visitors, members and donors were at the forefront of Gallery operations again this year. Visitor amenities remained a key focus for the Gallery site in Ottawa. A competitive selection process to issue a new contract for food services, along with changes in the way these services are offered, was launched during the year in review. The Gallery also explored the feasibility of developing a permanent lounge in the Great Hall. In addition, the Gallery adjusted its facilities rental policy, pricing, and service delivery to ensure that facility rentals remain possible and profitable, with due regard for the need to minimize disruption to the visitor experience.

During 2015–16, the Gallery earned \$9,474,000 in operating revenue, sponsorship and contributions combined (\$59,877,000 when \$50,403,000 in contributed items to the national collection are included). The \$9,474,000 surpasses the target of \$8,898,000 by 6%, and last year's result of \$8,024,000 by 18%.

Operating revenue alone reached \$7,644,000, an increase of 33% and 8% over the 2014–15 result of \$5,768,000 and the 2015–16 target of \$7,098,000, respectively.

Forecast revenues from Boutique sales and publishing for 2015–16 were revised upwards to \$2,200,000 during the year in review. In addition, the satellite Boutique for the *Alex Colville* exhibition proved popular with visitors, generating 26% of total Boutique sales by the end of the second quarter. By year-end, the Boutique and publishing revenues had reached \$2,591,000. Of this amount, the Boutique had recorded \$2,401,000 in revenues, an increase of 43% when compared to the previous year. Online Boutique sales (via ShopNGC.ca) generated \$38,152 in revenue, which represents an increase of 15%, when compared to the previous year's total of \$33,153.

The Gallery's Membership and Annual Giving recorded equally impressive results. By 31 March 2016, the Membership and Annual Giving had attracted 10,538 households — a 34% increase over the same period last year — and \$708,258 in revenue, exceeding the target of \$450,000 by 55%. Part of the success in expanding the number of member households was due to specific initiatives such as increased onsite visibility, new member incentive campaigns, and marketing partnerships.

In addition, the Gallery continued to receive essential funding and in-kind support from major sponsors towards various exhibitions and programs. Many of the following are ongoing initiatives:

- Enbridge, for the *Alex Colville* and *Chris Cran* exhibitions
- Irving Oil as a new corporate partner and Presenting Sponsor of *Masterpiece in Focus: Mary Pratt*, while also organizing a cross-promotional contest — Celebrate the Arts — which will bring Atlantic Canadians to Ottawa and the National Gallery
- Heffel, in support of the *Alex Colville* and *Masterpiece in Focus: Mary Pratt* exhibitions
- RBC Wealth Management for the 2015 Venice Biennale
- RBC Foundation for 2017 Curatorial Assistants
- Black & McDonald for the annual Gallery Christmas tree
- TD Bank Group for the Gallery's TD Internship Program and the Isuma Igloodik Archives
- AIMIA for the 2015 Venice Biennale
- Teknion towards new lounge furniture in the Great Hall
- Bell for the School Bus Program, Family Sundays and Artissimo

The Gallery also partnered with local and regional individuals, organizations, institutions and festival organizers on high-profile programs and events. In 2015–16, these initiatives included: Contemporary Conversations, a lecture series featuring American artists, organized in partnership with the Embassy of the United States; the TIFF Film Circuit, a series of art-related film screenings organized in partnership with the Toronto International Film Festival; and the Curatorial Studies Program, a partnership with Carleton University's Art History Department to train the next generation of art historians and curators.

By 31 March 2016, total sponsorship revenue, including sponsorship in contributed services, amounted to \$627,000, surpassing the original projection of \$400,000 by 57%. Contributions from corporations, individuals and other foundations totalled \$888,000, a 7% decrease from the previous year's result of \$952,000.

Contributions received from the NGC Foundation amounted to \$315,000, in support of acquisitions, public programs, outreach, research and special projects.

In August 2015, the NGC Foundation announced the launch of the Benefactors Initiative, aimed at attracting major bequests in support of the National Gallery of Canada. The launch was marked with a major bequest from Thomas d'Aquino and Susan Peterson d'Aquino of Ottawa. The d'Aquino bequest — dedicated to advancing curatorial leadership, research, exhibitions and acquisitions pertaining to the Canadian collection and to the Gallery's world-renowned prints and drawings collection — is one of the most generous in the Gallery's history.

CONCLUSION

Through best practices, active engagement of visitors and donors, a vibrant educational and outreach program, and its dedicated expert staff, the Gallery has effectively met its mandate, while successfully advancing strategic priorities set for the period by its Board of Trustees.

PARTNERSHIPS

National Gallery partnerships with corporations and foundations play a key role in enhancing the Gallery's ability to present exhibitions of international calibre, make the national art collection accessible to all Canadians, and enrich its public and educational programs for visitors of all ages. The National Gallery of Canada is deeply grateful to the following new and long-standing partners for their invaluable support during this past fiscal year.

Aimia

Venice Biennale 2015, *Untitled* — Young Professionals Circle

Bell

Artissimo, Family Sundays, School Bus Program
Audioguide program, NGC Canadian Collection App

Black & McDonald

National Gallery of Canada Christmas Tree

Enbridge Inc.

Alex Colville exhibition

Embassy of France in Canada

Public programming for *Monet: A Bridge to Modernity*

Heffel Fine Art Auction House

Alex Colville and *Masterpiece in Focus: Mary Pratt* exhibitions

Irving Oil

Masterpiece in Focus: Mary Pratt exhibition

RBC Foundation

Two research assistant positions dedicated to the 2017 Canadian Permanent Collection display

RBC Wealth Management

Venice Biennale 2015

TD Bank Group

TD Internship program

Teknion Ltd.

In-kind support towards the furniture installation in the National Gallery of Canada's Great Hall

The Embassy of the United States in Canada

and

The U.S. Department of State's Art in Embassies program

Contemporary Conversations lecture series

Other Sponsors and Partners

360 Advanced Security Corporation
Almyr Construction Inc.
Canada Dance Festival
Carleton University
European Union Film Festival
Ivanhoe Oakridge
Kerr Construction & Landscaping
Lafleur de la Capitale
Lecompte Electric Inc.
Music & Beyond Festival
National Arts Centre
Ottawa Animation Festival
Ottawa Chamberfest
Sunset Contracting Inc.
Swing N Scaff Inc.
Toronto International Film Festival
University of Ottawa
The Walrus magazine

DONATIONS

CONTEMPORARY ART CIRCLE OF THE NATIONAL GALLERY OF CANADA

(\$25,000–\$49,999)

The Fleck Family Foundation

(\$10,000–\$24,999)

Ira Gluskin and Maxine Granovsky Gluskin
Dick and Lois Haskayne Fund at the Calgary Foundation
The Ouellette Family Foundation
Partners in Art
Gerald Sheff and Shanitha Kachan
The Stonecroft Foundation for the Arts

(\$5,000–\$9,999)

The Aldo Group Inc.
John C. Armstrong
The Carol and Morton Rapp Foundation
One anonymous donor

(\$1,000–\$4,499)

Byron Aceman and Caron Bernstein
Canderel Management Inc.
Simon Dupéré
Richard J. Renaud
TrépanierBaer Gallery

THE CIRCLE

CHAIR'S CIRCLE

(\$10,000+)

Michael and Renae Tims

COUNCIL'S CIRCLE

(\$5,000–\$9,999)

Costco Wholesale Canada Ltd.
Anna and Geoffrey Hole
C.A. Robertson

DIRECTOR'S CIRCLE

(\$2,500–\$4,999)

Don and Sheila Bayne
Brian Brown
Donald Dalziel and Jan A. Lawson
S. Hrycko
Marc Mayer
Maxine Oldham
B. Richardson
Beverly and Fred Schaeffer
Sotheby's

CURATOR'S CIRCLE

(\$1,000–\$2,499)

Michael Barnstijn and Louise MacCallum
Avie and Beverly Bennett
David and Cynthia Blumenthal
Michel Collette
Donna and Duart Crabtree
Albert and Christa Fell
Marion Geddes
grc architects
Heather Harrison
Patsy and David Heffel
Robert Hindley
Julie Hodgson
Mark Hussey and Daryl Banke
David Jarraway and Ian McDonald
Alan and Mrs. Helen Klinkhoff
Bernard Lamarre, O.C., O.Q.
Dr. Dennis and Mrs. Sharon Lanigan
Sandra Lawrence
In Memory of Dr. Ken Loewen
Robert Marland and Jane Forsyth
Thomas Morris
Sean and Jamilah Murray
Constance B. O'Donnell
John Osborne
Ian Pringle
Dr. Wendy Quinlan-Gagnon
Sanjay Rao
Roseann Runte
Mark Schaan
Hugh Shewell, Karin Adlhoch and
Eliana Adlhoch Shewell
Farid Shodjaee and Laurie Zrudlo
Nan Shuttleworth
Mike and Caron Stewart
Dino Testa
Hugh, Marguerite, Emma and Peter Thorne
Mary Ann and Chris Turnbull
In Memory of Thomas Howard Westran
Two anonymous donors

ACQUISITIONS

EARLY CANADIAN ART

Paintings

Purchases

Berthon, George T. (1806–1892)
Mrs. John Beverley Robinson 1845
Oil on canvas, 58.7 × 43.5 cm
46866

Decorative Arts

Purchases

Amiot, Laurent (1764–1839)
Tureen with the Crest of the Hertel de Rouville Family 1793–1794
Silver, 25.7 × 40.3 × 22.3 cm
46867

Bohle, Pierre (for George Savage)
(1786–1862)

Ewer Presented to Thomas J. Leggatt c. 1851
Silver, 27.5 × 18.2 × 15 cm
46861

LATER CANADIAN ART

Paintings

Gifts

Kurelek, William (1927–1977)
Whereupon many will lose heart . . . The Last Days Series No. 6 1971
Mixed media on masonite, 51.2 × 49.1 cm
46498
Gift of Irene and Donald Lillico, Ottawa

Morrice, James Wilson (1865–1924)
The Pink House, Montreal (also The Old House, Montreal) c. 1905–1908

Oil on canvas, 61.3 × 50 cm
46624

Luxembourg Garden, Paris c. 1905–1910
Oil on canvas, 73 × 60.5 cm
46625

Canal in Venice c. 1898–1900
Oil on canvas, 59 × 81 cm
46626

Booksellers, Autumn, Quai des Grands-Augustins c. 1915–1916
Oil on canvas, 38.5 × 46.4 cm
46627

Havre 1909
Oil on canvas, 50.3 × 60.2 cm
46628

Girl in a Chair c. 1900
Oil on canvas, 50.3 × 35.6 cm
46629

The Regatta at Cancale c. 1904
Oil on panel, 23.4 × 32.8 cm
46630

Afternoon, Avignon c. 1909
Oil on panel, 32.5 × 23.5 cm
46631

Rainy Evening, Paris c. 1900
Oil on canvas, 32 × 20 cm
46632

Old Palaces, Grand Canal, Venice c. 1900–1905
Oil on panel, 23.7 × 32.7 cm
46633

Cafe Scene, Tangiers c. 1911
Oil on panel, 13.3 × 17 cm
46634

Old House, Montreal c. 1905–1908
Oil on panel, 15.1 × 12.4 cm
46635

The Beach, Saint Malo c. 1898–1902
Oil on panel, 12.5 × 15.5 cm
46636

A Cafe Scene c. 1908–1910
Oil on panel, 12.6 × 15.5 cm
46637

Beach, Côte d'Azur c. 1910
Oil on panel, 12.3 × 15.3 cm
46638

The Golden Hour, Venice Canal c. 1900–1905
Oil on panel, 15.1 × 12.3 cm
46639

People in Cafe c. 1902–1905
Oil on panel, 15.3 × 12.2 cm
46640

On the Ferry Boat from Levis, Quebec c. 1909
Oil on panel, 12.5 × 15.4 cm
46641

Celebration, St. Cloud c. 1905
Oil on panel, 13 × 17 cm
46642

Fruit Market, North Africa c. 1911
Oil on panel, 15.5 × 12.5 cm
46643r

Arab Dwelling c. 1911
Oil on panel, 12.5 × 15.5 cm
46643v

At the Water's Edge c. 1902
Oil on panel, 15.2 × 12.7 cm
46644

Cafe Scene, Paris c. 1908
Oil on panel, 15.2 × 12.7 cm
46645

Cafe, Evening, Venice c. 1905
Oil on panel, 15.3 × 12.4 cm
46646

The Bookseller, Quai des Grands-Augustins c. 1902
Oil on panel, 14.3 × 12.4 cm
46647

Dufferin Terrace, Quebec c. 1910
Oil on panel, 12.3 × 15.4 cm
46648

The Snow's Impression, Canada c. 1900–1905
Oil on panel, 15.5 × 12.2 cm
46649

Jamaica Landscape c. 1915
Oil on panel, 13.3 × 17 cm
46650

Near Dieppe c. 1904–1910
Oil on panel, 18.6 × 23.8 cm
46651

Place du Tertre, Paris c. 1905
Oil on panel, 12.4 × 15.5 cm
46652

Venice c. 1903
Oil on panel, 12.1 × 15.3 cm
46653

On the Beach c. 1910–1913
Oil on panel, 12.3 × 15.3 cm
46654

Young Brittany Girl c. 1891–1894
Oil on canvas, 27.4 × 22.1 cm
46655

Waiting for the Boat, Tangier c. 1912–1913
Oil on panel, 12.4 × 15.5 cm
46656

Brittany c. 1906
Oil on panel, 12.3 × 15.5 cm
46657

Tunis 1912 or 1913
Oil on panel, 12.7 × 17.8 cm
46658

Cathedral, Paris c. 1902
Oil on panel, 15.4 × 12.5 cm
46659

Venice 1905
Oil on panel, 12.3 × 15 cm
46660

At the Front c. 1918
Oil on panel, 23.5 × 32.3 cm
46661

A Port in Brittany c. 1905
Oil on panel, 12.1 × 15.3 cm
46662

Château Lievin c. 1915–1917
Oil on panel, 13.4 × 17 cm
46663

Coastal Village c. 1894
Oil on canvas, 26.5 × 34.5 cm
46664

Blanche c. 1896
Oil on canvas, 27.9 × 31.4 cm
46665

Outdoor Cafe, St. Malo c. 1898–1902
Oil on panel, 12.4 × 15.1 cm
46666

Evening on the Seine, Paris c. 1900
Oil on canvas, 28.3 × 31.8 cm
46667

Gift of A.K. Prakash, J.W. Morrice
Collection

Tousignant, Claude (born 1932)
Black-Gray-Green-Purple #3-80-66 1980
Acrylic on canvas, 167.6 cm in diameter, each
46899.1-2
Gift of the artist, Montreal

Purchases

Raphael, William (1833–1914)
Bonsecours Market, Montreal 1880
Oil on canvas, 30.4 × 40.7 cm
46501

Film

Gifts

Massey, John (born 1950)
Room 202, A Model for Johnny 1980
Installation, soundtrack, 244 × 244 × 124.5 cm
installed
46922
Gift of W. Bruce C. Bailey, Ontario, in honour
of Mary Dailey and Paul Desmarais III

Sculptures

Gifts

Etrog, Sorel (1933–2014)
Petro Canada Study 1980
Marble, 28 × 62 × 20 cm
46905
Hingo 1976
Marble, 121 × 27 × 23 cm
46906
Homage to Kurosawa 1980
Powder-coated steel, 111.2 × 49.5 × 5.4 cm
46907

Magic Box 1980
Powder-coated steel, 49.7 × 101.5 × 3.8 cm
46908
Pyramid 1980
Powder-coated steel, 93.5 × 116.6 × 6 cm
46909
Gift of the estate of the artist, Toronto

Purchases

Snow, Michael (born 1929)
Sailboat (To Wieland) 1986
Hologram on glass, acrylic, colour transparency in lightbox, pastel on paper in frame, and wall panels, 244 × 366 × 260 cm includes hologram lighting
46860

Decorative Arts

Gifts

Reid, George A. (1860–1947)
Sideboard c. 1904
Wood, enamel, copper, brass, and steel,
196 × 170 × 53.5 cm
46903.1-2
Gift of Jeremy E. Adamson, Toronto, on behalf of the descendants of Mabel Cawthra Adamson

Schaefer, Carl (hooked by Mrs. Ward Gledhill) (1903–1995)
Hooked Rug for Violet and Herman Voaden 1934
Wool on jute, 236.2 × 174.4 cm
46495
Gift of the Estate of Herman Voaden, Toronto

CONTEMPORARY CANADIAN ART

Drawings

Purchases

Martineau, Luanne (born 1970)
Take a Knee 2014
Collage of printed and coloured papers with traces of graphite and adhesive on mat board, image: 116 × 125.5 cm
46560
PEACH/CHEAP 2015
Collage of printed and coloured papers on mat board, image: 127 × 95.8 cm
46561

Schmidt, Kevin (born 1972)
Programming a Dubstep Beat (CMYK) 2013
Pen and coloured ink on wove paper,
100.4 × 39.8 cm
46563

Paintings

Gifts

Dorion, Pierre (born 1959)
Untitled 2010–2012
Oil on linen, 25.6 × 20.5 × 4.7 cm each
46904.1-25
Gift of the artist, Montreal

Moppett, Ron (born Britain, 1945)
Whatif/Twilight 2008
Oil, alkyd, and acrylic on canvas, installation dimensions variable
46901.1-4
Gift of the artist, Calgary

Purchases

Dorward, Colin Muir (born 1979)
The Nature of Things 2014
Oil on canvas, 183.3 × 182.9 cm
46512

Doucette, Mario (born 1971)
Melpomene Welcomes Henry Wadsworth Longfellow 2014
Oil on plywood, 75.5 × 106.7 cm
46553
The Acadian Deportation (after Sir Frank Dicksee) 2012
Pastel, india ink, colour pencil, and acrylic on plywood, 91.3 × 152.5 cm
46554

Meigs, Sandra (born U.S.A., 1953)
Red. 3011 Jackson. (Mortality) 2013
From the series *The Basement Panoramas*
Acrylic on canvas, 182.5 × 762 cm installed
46555.1-5

Reeves, Ben (born 1969)
Shadow 2014
Oil and acrylic on canvas, mounted on wood panel, 145 × 186.5 × 4.1 cm
46562

Taylor, Zin (born 1978)
The Proposal of a Surface (Lichen Wall) 2013
Digital print mural, 440 × 2900 cm
46683

Van Halm, Renée (born Netherlands 1949)
Façade 2013
From the series *French Curves*
Acrylic on canvas, 41 × 30.5 cm
46875
Reversal 2013
From the series *French Curves*
Acrylic on canvas, 38 × 30.5 cm
46876
Tongue and Groove 2013
From the series *French Curves*
Acrylic on canvas, 38 × 30.5 cm
46877
Sidelines II 2013
From the series *French Curves*
Acrylic on canvas, 30.5 × 28 cm
46878
Corner 2013
From the series *French Curves*
Acrylic on canvas, 45 × 77.5 cm
46879
Tuft 2013
From the series *French Curves*
Acrylic on canvas, 30.5 × 26 cm
46880
Falling Water 2013
From the series *French Curves*
Acrylic on canvas, 30 × 36 cm
46881
Rollover 2013
From the series *French Curves*
Acrylic on canvas, 30.5 × 23 cm
46882
Lightness 2013
From the series *French Curves*
Acrylic on canvas, 38 × 30.5 cm
46883
Platter 2013
From the series *French Curves*
Acrylic on canvas, 28 × 30.5 cm
46884

Films

Purchases

Rokeby, David (born 1961)
Machine for Taking Time (Boul. Saint-Laurent) 2007
Two-channel high-definition video
46859

Schmidt, Kevin (born 1972)
EDM House 2013
High-definition video, 16:54 minutes
46609

Shaw, Jeremy (born 1977)
Quickeners 2014
Digital video with original score,
36 minutes
46515

Photographs

Gifts

Lee, Tim (born South Korea 1975)
The Jerk, Carl Reiner, 1979 2004
Chromogenic print, 207.5 × 179.8 cm approx.; image: 207.5 × 179.8 cm
46885
Gift of Laing and Kathleen Brown, Vancouver

Massey, John (born 1950)
Daybreak 2004
From the series *Adam and Eve*
Inkjet print, 30.3 × 20.1 cm
46923
One Son 2004
From the series *Adam and Eve*
Inkjet print, 30.3 × 20.1 cm
46924
The Whole World 2004
From the series *Adam and Eve*
Inkjet print, 30.2 × 20.3 cm
46925
Born False, Made True 2004
From the series *Adam and Eve*
Inkjet print, 30.2 × 20.1 cm
46926
Adam and Eve 2004
From the series *Adam and Eve*
Inkjet print, 30.3 × 20.1 cm
46927
Blue Eve 2004
From the series *Adam and Eve*
Inkjet print, 30.3 × 20.1 cm
46928
Your Love is Your Love 2004
From the series *Adam and Eve*
Inkjet print, 30.1 × 20.1 cm
46929
Bound 2004
From the series *Adam and Eve*
Inkjet print, 30.3 × 20.2 cm
46930
Count the Days 2004
From the series *Adam and Eve*
Inkjet print, 30.1 × 20.1 cm
46931
One More Dream 2004
From the series *Adam and Eve*
Inkjet print, 30.1 × 20.1 cm
46932
NYPD 2003
Inkjet print, 87.6 × 69.3 cm
46933

Madonna and Child in Hallway 2001
From the series *Bailey Residence*
Inkjet print, 65.9 × 52.8 cm
46934

Madonna and Child 2001
From the series *Bailey Residence*
Inkjet print, 65.8 × 52.9 cm
46935

Mirror in the Hallway 2001
From the series *Bailey Residence*
Inkjet print, 65.9 × 52.9 cm
46936

Diana in the Bedroom 2001
From the series *Bailey Residence*
Inkjet print, 69 × 87.3 cm
46937

Napoleonic Soldiers #1 2001
From the series *Napoleonic Soldiers*
Inkjet print, 69.2 × 87.4 cm
46938

Napoleonic Soldiers #3 2001
From the series *Napoleonic Soldiers*
Inkjet print, 69.2 × 87.4 cm
46939

Napoleonic Soldiers #4 2001
From the series *Napoleonic Soldiers*
Inkjet print, 69.2 × 87.4 cm
46940

Crimea 2001
From the series *Napoleonic Soldiers*
Inkjet print, 69.2 × 87.2 cm
46941

The Patrol 2001
From the series *Napoleonic Soldiers*
Inkjet print, 69.2 × 87.2 cm
46942

Surrender 2001
From the series *Napoleonic Soldiers*
Inkjet print, 68.9 × 86.8 cm
46943

Jack in Situ #1 1998–1999
From the series *Jack in Situ*
Gelatin silver print, 37.4 × 47.7 cm
46944

Jack in Situ #2 1998–1999
From the series *Jack in Situ*
Gelatin silver print, 37.5 × 47.1 cm
46945

Jack in Situ #3 1998–1999
From the series *Jack in Situ*
Gelatin silver print, 37.7 × 47 cm
46946

Jack in Situ #4 1998–1999
From the series *Jack in Situ*
Gelatin silver print, 37.7 × 47.2 cm
46947

Jack in Situ #5 1998–1999
From the series *Jack in Situ*
Gelatin silver print, 37.5 × 47 cm
46948

Jack in Situ #6 1998–1999
From the series *Jack in Situ*
Gelatin silver print, 37.6 × 47.1 cm
46949

Gift of W. Bruce C. Bailey, Ontario, in honour of Mary Dailey and Paul Desmarais III

Purchases

Graham, Rodney (born 1949)
Welsh Oak #7 1998
Gelatin silver print, 121.5 × 91.1 cm approx.; image: 121.5 × 91.1 cm approx.
46516

Sculptures

Gifts

Coutu, Patrick (born 1975)
Wild Land (Large Element) 2008
Bronze, 80 × 86.5 × 81 cm
46886
Gift of Billy and Lillian Mauer, Montreal

Eckart, Christian (born 1959)
Endless Line Painting, #1912 1995
Matte lacquer primer on MDF and poplar, 117.5 × 224 × 9.5 cm
46888
Gift of Yves Trépanier and Cheryl Gottselig, Calgary

Mark, Kelly (born 1967)
HOLD THAT THOUGHT 2006
Neon, plexiglas, electronic components, and programmable failure units, 81.3 × 472.5 × 8.3 cm installed
46887
Gift of the artist, Toronto

INDIGENOUS ART

Drawings

Gifts

Tasseor Tutsweetok, Lucy (1934–2012, lived Arviat, Nunavut)
Untitled (Drawing of carvings and figures) 1996
Black ink with graphite on wove paper, 56.5 × 76.5 cm
46868
Untitled (Camp scene with figures, iglu and qamutiq) 1996
Black ink on wove paper, 56.5 × 76.5 cm
46869r
Untitled (Camp scene with figures and iglu) 1996
Black ink on wove paper, 56.5 × 76.5 cm
46869v
Gift of Beth Biggs, Fredericton

Purchases

Odjig, Daphne (Odawa/Potawatomi/British, born 1919)
Dancing Nudes 1958
Pastel on green wove paper, 60.8 × 45.5 cm
46536
Study for Indian in Transition 1975
Acrylic paint on cream wove paper, 70.9 × 56.6 cm
46706

Pitsiulak, Tim (born 1967, lives Cape Dorset, Nunavut)
Armoured Whale 2014
Coloured pencil and black ink on wove paper, 119 × 246 cm
46517

Samayualie, Nicotye (born 1983, lives Cape Dorset, Nunavut)
My Idea, My Style, My Way 2013
Coloured pencil and felt pen on paper, image: 60 × 40.8 cm
46707
Composition (Landscape) 2014
Coloured pencil and felt tip pen, image: 50 × 68 cm
46708

Speck, Henry (Kwakwaka'wakw, 1908–1971)
Sea Eagle – Kwgwis 1959
Gouache on cream wove paper, 38 × 44.6 cm
46705

Tisiga, Joseph (Kaska Dena, born 1984)
Imbued with the Spirit 2014
Watercolour over graphite on wove paper, 55.5 × 77 cm
46538
The Undiscovered Self 2014
Watercolour over graphite on wove paper, 55.5 × 77 cm
46539
The Precariousness of Its Dogmatic Assumptions 2014
Watercolour over graphite on wove paper, 55.5 × 77 cm
46540
Exercise Technique 2013
Watercolour over graphite on wove paper, 55.5 × 77 cm
46541
An improbable explanation to an unlikely story 2014
Watercolour over graphite on wove paper, 55.5 × 77 cm
46542

Toonoo, Jutai (born 1959, lives Cape Dorset, Nunavut)
Something I Cannot Say 2013
Coloured pencil, oil stick? and graphite on wove paper, image: 87.8 × 121.7 cm
46702

Paintings

Purchases

lessLIE (Coast Salish, born 1973)
wHOLE w(((h)))orl(((d))) 2013
Acrylic on canvas, 183 × 183 × 5.7 cm
46709

Odjig, Daphne (Odawa/Potawatomi/British, born 1919)
Universe 1970
Acrylic on particle board, 76.1 × 60.9 cm
46537

Prints

Purchases

Davidson, Robert (Haida/Tlingit, born Alaska 1946)
Frog (Crest) 1968
Serigraph on wove paper, 16 × 24.9 cm
46712
Sea Bear 1968
Serigraph on wove paper, 16 × 24.8 cm
46713
Marriage Announcement 1969
Serigraph on wove paper, 18.4 × 16.5 cm
46714
Eagle 1969
Serigraph on wove paper, 45.8 × 35.6 cm
46715
Dogfish 1969
Serigraph on wove paper, 45.7 × 50.7 cm
46716
Beaver 1969
Serigraph on wove paper, 43.2 × 33 cm
46717

Sea Bear Box Front 1969
 Serigraph on wove paper, 64.7 × 49.5 cm
 46718
Sea Bear Box Back 1969
 Serigraph on wove paper, 64.7 × 49.6 cm
 46719
Dogfish 1969
 Serigraph on wove paper, 9.5 × 22.2 cm
 (closed)
 46720
Thunderbird (Red) 1970
 Serigraph on wove paper, 43.2 × 33 cm
 46721
Thunderbird (Black and Red) 1970
 Serigraph on wove paper, 45.8 × 36.1 cm
 46722
Killer Whale 1970
 Serigraph on wove paper, 43.2 × 32.9 cm
 46723
Chest end design 1970
 Serigraph on wove paper, 45.8 × 36.1 cm
 46724
Killer Whale 1970
 Serigraph on wove paper, 20.3 × 16.5 cm
 46725
Human 1971
 Serigraph on wove paper, 63.5 × 28.6 cm
 46726
Raven with a Broken Beak and the Blind Halibut Fisherman 1971
 Serigraph on wove paper, 69.8 × 24 cm
 46727
Dogfish 1971
 Serigraph on wove paper, 69.7 × 24.1 cm
 46728
Exhibition Invitation 1971
 Serigraph on wove paper, 12.2 × 16.7 cm
 46729
Change of Address 1971
 Serigraph on wove paper, 18.3 × 14.5 cm
 46730
Beaver 1972
 Serigraph on wove paper, 32.4 × 28.6 cm
 46731
Wolf Box (Front) 1972
 Serigraph on wove paper, 41.9 × 61 cm
 46732
Wolf Box (Back) 1972
 Serigraph on wove paper, 41.9 × 60.9 cm
 46733
Feather Designs A red/buff 1972
 Serigraph on wove paper, 53.3 × 17.8 cm
 46734
Feather Designs B red/black 1972
 Serigraph on wove paper, 53.3 × 17.8 cm
 46735
Feather Designs C red/buff 1972
 Serigraph on wove paper, 53.3 × 17.8 cm
 46736
Feather Designs D red/black 1972
 Serigraph on wove paper, 53.3 × 17.7 cm
 46737
Feather Designs E red/black 1972
 Serigraph on wove paper, 53.4 × 17.7 cm
 46738
Untitled (Christmas card) 1972
 Serigraph on wove paper, 36.1 × 14.3 cm
 (open)
 46739
Raven and Fetus 1973
 Serigraph on wove paper, 32.3 × 28.6 cm
 46740
Sara's Birth Announcement 1973
 Serigraph on wove paper, 36.2 × 14.3 cm
 46741
Raven with Broken Beak 1973
 Serigraph on wove paper, 27.6 × 21.1 cm
 46742
Killer Whale 1973
 Serigraph on wove paper, 32.3 × 28.6 cm
 46743
Killer Whale Fin 1973
 Serigraph on wove paper, 63.4 × 28 cm
 46744
Grizzly Bear 1973
 Serigraph on wove paper, 50.7 × 24.1 cm
 46745
Mother's Memorial 1973
 Serigraph on wove paper, 45.8 × 36.2 cm
 46746
Bentwood Box 1973
 Serigraph on wove paper, 7.7 × 44.5 cm
 46747
Beaver 1974
 Serigraph on wove paper, 32.3 × 28.6 cm
 46748
Sea Ghost 1974
 Serigraph on wove paper, 32.3 × 28.6 cm
 46749
Frog 1974
 Serigraph on wove paper, 32.3 × 28.5 cm
 46750
Dogfish 1974
 Serigraph on wove paper, 32.3 × 28.6 cm
 46751
Raven with Broken Beak 1974
 Serigraph on wove paper, 18.1 × 14.3 cm
 (closed)
 46752
Killer Whale 1975
 Serigraph on wove paper, 44.4 × 25.4 cm
 46753
Split Beaver 1975
 Serigraph on wove paper, 23.4 × 28.6 cm
 46754
Raven with Broken Beak 1975
 Serigraph on wove paper, 27.9 × 38.1 cm
 46755
Raven-finned Killer Whale 1975
 Serigraph on wove paper, 17.8 × 53.2 cm
 46756
Raven-finned Killer Whale 1975
 Serigraph on wove paper, 17.8 × 53.3 cm
 46757
Negative and Positive 1975
 Serigraph on wove paper, 44.3 × 9.6 cm;
 image: 22.3 × 9.6 cm
 46758
Wedding Invitation 1976
 Serigraph on wove paper, 36.2 × 14.4 cm
 46759
Moon (Black and Turquoise) 1976
 Serigraph on wove paper, 43.2 × 43.1 cm
 46760
Moon (Red and Turquoise) 1976
 Serigraph on wove paper, 43.1 × 43.3 cm
 46761
Moon (Black) 1976
 Serigraph on wove paper, 43.2 × 43.2 cm
 46762
Eagle: Oliver Adams' Potatch Gift 1976
 Serigraph on wove paper, 38.6 × 32.4 cm
 46763
Sea Monster 1976
 Serigraph on wove paper, 36.8 × 36.8 cm
 46764
Benjamin's Birth Announcement 1976
 Serigraph on wove paper, 36.2 × 14.2 cm
 46765
Transformation 1976
 Serigraph on wove paper, 17.2 × 14.3 cm
 (closed)
 46766
Raven with Broken Beak 1977
 Serigraph on wove paper, 20.3 × 20.3 cm
 46767
Eagle 1977
 Serigraph on wove paper, 20.3 × 20.3 cm
 46768
Killer Whale 1977
 Serigraph on wove paper, 20.4 × 20.3 cm
 46769
Frog 1977
 Serigraph on wove paper, 20.3 × 20.3 cm
 46770
Raven Stealing Moon 1977
 Serigraph on wove paper, 76.6 × 43.2 cm
 46771
Butterflies 1977
 Serigraph on wove paper, 31.7 × 57 cm
 46772
Ordination Invitation 1977
 Serigraph on wove paper, 17.8 × 27.9 cm
 46773
Ordination 1977
 Serigraph on wove paper, 30.6 × 23 cm
 46774
Reflections 1977
 Serigraph on wove paper, 57.1 × 31.9 cm
 46775
Beaver 1977
 Serigraph on wove paper, 12.1 × 51.7 cm
 46776
Wolf 1977
 Serigraph on wove paper, 12.1 × 51.7 cm
 46777
Moon 1977
 Serigraph on wove paper, 18.4 × 15.1 cm
 46778
Seal Bowl 1978
 Serigraph on wove paper, 33 × 60.7 cm
 46779
Raven-finned Killer Whale 1978
 Serigraph on wove paper, 27.6 × 41.8 cm
 46780
Dogfish 1975
 Serigraph on wove paper, 20.2 × 43.2 cm
 46781
Hummingbird 1978
 Serigraph on wove paper, 55.8 × 55.9 cm
 46782
Hummingbird (Announcement card) 1978
 Serigraph on wove paper, 30.3 × 16.4 cm
 46783
Parnell Memorial: Eagle and Raven 1978
 Serigraph on wove paper, 38.7 × 36.1 cm
 46784
Edenshaw Memorial Dedication 1978
 Serigraph on wove paper, 17.7 × 27.9 cm;
 image: 17.7 × 14.1 cm
 46785
Bent Box Design 1978
 Serigraph on wove paper, 46.4 × 49.5 cm
 46786
Two-finned Killer Whale 1979
 Serigraph on wove paper, 55.2 × 75.8 cm
 46787
Cycles 1979
 Serigraph on wove paper, 25.4 × 25.4 cm
 46788
Eagle 1979
 Serigraph on wove paper, 53.4 × 53.4 cm
 46789
Dogfish Mother 1980
 Serigraph on wove paper, 53.3 × 40.8 cm
 46790

- xa.adda 7laa git'lang e-isis* 1981
Serigraph on wove paper, 40.6 × 38.1 cm
46791
- Five Views of Butterflies* 1981
Serigraph on wove paper, 45.7 × 45.8 cm
46792
- Untitled (Transformation Dogfish)* 1982
Serigraph on wove paper, 18.3 × 15.7 cm
(closed)
46793
- Seawolf Inside Its Own Dorsal Fin* 1983
Serigraph on wove paper, 106 × 75.3 cm
46794
- Every Year the Salmon Come Back* 1983
Serigraph on wove paper, 74.9 × 106.2 cm
46795
- Killer Whale* 1983
Serigraph on wove paper, 75.3 × 105.7 cm
46796
- Wolf Inside Its Own Foot* 1983
Serigraph on wove paper, 75.3 × 106.2 cm
46797
- The Commissioner General's Edition (drum)* 1986
Serigraph on wove paper, 30.9 × 36.1 cm
46798
- Raven-finned Killer Whale TSiliALis* 1986
Serigraph on wove paper, 75.3 × 105.8 cm
46799
- Raven Bringing Light to the World (with Sara Davidson)* 1985
Serigraph on wove paper, 50.2 × 66 cm
46800
- Seven Ravens* 1987
Serigraph on wove paper, 56.8 × 55.6 cm
46801.1
- Seven Ravens* 1987
Serigraph on wove paper, 56.6 × 55.4 cm
46801.2
- Raven Bringing Light to the World* 1987
Serigraph on wove paper, 50.2 × 65.5 cm
46802
- Two Frogs* 1988
Serigraph on wove paper, 38.7 × 76.1 cm
46803
- Untitled (Hummingbird)* 1985
Serigraph on wove paper, 31.3 × 35.9 cm
46804
- Hugging the World* 1988
Serigraph on wove paper, 50.2 × 65.8 cm
46805
- Southeast Wind and Foam Woman* 1989
Serigraph on wove paper, 101.4 × 101.4 cm
46806
- Portrait of an Eagle Transforming* 1989
Serigraph on wove paper, 105.8 × 74.5 cm
46807
- Eagle Transforming into Itself* 1989
Serigraph on wove paper, 74.8 × 105.9 cm
46808
- Untitled (Frog)* 1989
Serigraph on wove paper, 56.2 × 76.2 cm
46809
- Rock Scallops* 1989
Serigraph on wove paper, 74.9 × 105.7 cm
46810
- From Eagle Drum* 1990
Serigraph on wove paper, 55.9 × 56.2 cm
46811
- Twelve-sided Wolf* 1991
Serigraph on wove paper, 56.2 × 76 cm
46812
- Eagle Transforming* 1991
Serigraph on wove paper, 103.9 × 106.9 cm
46813
- Four Eagle Trout Heads* 1992
Serigraph on wove paper, 73.5 × 71.5 cm
46814
- Eagle Looking at Eagle* 1992
Serigraph on wove paper, 73.4 × 71 cm
46815
- In the Eye of the Beholder* 1993
Serigraph on wove paper, 106.2 × 75.3 cm
46816
- The World is as Sharp as the Edge of a Knife* 1993
Serigraph on wove paper, 75.1 × 105.7 cm
46817
- Double Negative* 1993
Serigraph on wove paper, 75.3 × 106.1 cm
46818
- In Flight* 1995
Serigraph on wove paper, 56.5 × 76 cm
46819
- Getting Ready to Take Flight* 1995
Serigraph on wove paper, 76.3 × 56.5 cm
46820
- Echoes from the Supernatural* 1996
Serigraph on wove paper, 75.3 × 106 cm
46821
- Eagle Giving Birth to Itself* 1996
Serigraph on wove paper, 75.5 × 75.5 cm
46822
- Spirit Helper's Helper* 1996
Serigraph on wove paper, 38.2 × 76.3 cm
46823
- Third Variation on Tri-Neg* 1997
Serigraph on wove paper, 57 × 56.1 cm
46824
- Before the Snag* 1997
Serigraph on wove paper, 106 × 75.4 cm
46825
- Sisters of the Underworld "G'aad Aww" (Dogfish Mother)* 1998
Serigraph on wove paper, 74.8 × 106.1 cm
46826
- The Gift* 1998
Serigraph on wove paper, 56.8 × 76.4 cm
46827
- Innocent Bystander* 2000
Serigraph on wove paper, 56.4 × 56.5 cm
46828
- Raven Stretched Out* 2000
Serigraph on wove paper, 11.3 × 103 cm
46829
- Frog* 2000
Serigraph on wove paper, 17.8 × 103.2 cm
46830
- Looking Back at Where We Came From* 2000
Serigraph on wove paper, 43.1 × 106 cm
46831
- Halibut, Halibut, Halibut* 2001
Serigraph on wove paper, 108.8 × 79 cm
46832
- Half a Soul* 2001
Serigraph on wove paper, 105.8 × 34.5 cm
46833
- Looking at Asymmetry* 2002
Serigraph on wove paper, 103.5 × 35.8 cm
46834
- Are We Ready for the New Light?* 2002
Serigraph on wove paper, 103.2 × 35.8 cm
46835
- Put Your Complaints 'Ere* 2002
Serigraph on wove paper, 87.4 × 61.8 cm
46836
- T'samuus (Sea Monster)* 2002
Serigraph on wove paper, 31.8 × 72 cm
46837
- Wiid (Warbler)* 2002
Serigraph on wove paper, 20.8 × 57.1 cm
46838
- Sgaan Sganwee (Supernatural Killer Whale)* 2002
Serigraph on wove paper, 52.2 × 50.2 cm
46839
- Killer Whale* 2004
Serigraph on wove paper, 75.6 × 101 cm
46840
- Southeast Wind* unknown
Serigraph on wove paper, 101.3 × 67.2 cm
46841
- Hiilang Thunderbird Supernatural Being* 2006
Serigraph on wove paper, 104.7 × 68.5 cm
46842
- Killer Whale and Salmon* 2008
Serigraph on wove paper, 41.2 × 38.1 cm
46843
- Salmon and Killer Whale* 2008
Serigraph on wove paper, 41.3 × 38 cm
46844
- Chief of the Underworld* 2006
Serigraph on wove paper, 101.8 × 76.1 cm
46845
- Split U* 2006
Serigraph on wove paper, 76.1 × 101.6 cm
46846
- Entitlement* 2006
Serigraph on wove paper, 54.4 × 75.6 cm
46847
- Occupied* 2007
Serigraph on wove paper, 76.5 × 115.3 cm
46848
- I am you and you are me* 2008
Serigraph on wove paper, 71.5 × 38.7 cm
46849
- Oyster Catcher* 2009
Serigraph on wove paper, 68 × 102 cm
46850
- Grizzly Bear* 2009
Serigraph on wove paper, 67.7 × 101.5 cm
46851
- K'a.ads Nee St'ung* 1990
Serigraph on wove paper, 50.2 × 23.5 cm
46852
- Fastbird* 2011
Serigraph on wove paper, 101.7 × 76 cm
46853
- Light and the Darkness* 2009
Serigraph on wove paper, 101.5 × 50.6 cm
46854
- Watchman* 2011
Serigraph on wove paper, 101.8 × 75.7 cm
46855
- U and Eye* 2013
Serigraph on wove paper, 102 × 76.5 cm
46856
- Shadows* 2010
Serigraph on wove paper, 101.7 × 75.7 cm
46857
- Bent Box design, 1978 (Invitation to The Bent-Box Gallery for a preview of an exhibition of works by Robert Davidson, 1978)* 1978
Serigraph on wove paper, 24.1 × 13 cm;
image: 9.6 × 10.7 cm
46858
- Pitseolak, Jamasee Padluq** (born 1968, lives Cape Dorset and Iqaluit, Nunavut)
The Day After 2010
Drypoint with watercolour on wove paper,
53.2 × 38.2 cm; plate: 30.3 × 21.7 cm
46703
- The Student* 2010
Drypoint with watercolour on wove paper,
80 × 112 cm; plate: 60.3 × 90.6 cm
46704

Sculptures

Gifts

Tasseor Tutsweetok, Lucy (1934–2012, lived Arviat, Nunavut)
Woman in Amoutik 1996
Stone, 44 × 21.5 × 39.5 cm
46870
Gift of Beth Biggs, Fredericton

Purchases

Bob, Dempsey (Tahltan/Tlingit, born 1948)
Eagles North 2013
Yellow cedar, and acrylic paint, 63×60×10cm
46710
Wolf Warrior Helmet 2014
Alder, shells, horse hair, and acrylic paint,
53.3 × 25.2 × 29.9 cm
46711

Dick, Beau (Kwakwaka'wakw, born 1955)
Bookwus Ghost Mask 2012
Red cedar, acrylic paint, feathers, cotton rope, nylon rope, wool felt, and nails,
103 × 85 × 41 cm
46607
Supernatural Kolus 2014
Red cedar, graphite/charcoal, acrylic paint, sheepskin, horse hair, quartz, copper, desiccated orange, nails, and cotton twine,
92 × 96.2 × 52 cm installed
46608.1-2

Decorative Arts

Purchases

Komangapik, Ruben (born 1976, lives Caplan, Quebec)
Qilalugaq (Narwhal) 2014
Narwhal tusk, sterling silver, polar bear claw, sperm whale tooth, muskox horn, bloodstone, and baleen, 95.5 × 12.5 × 18.5 cm
46499
Nattiqmut Qajusjugut (the seal that keeps us going) 2014
Harp seal skin, indelible ink, steel, bronze, sterling silver, nylon cord, and waxed nylon,
114.5 × 180 × 6 cm
46500

Myre, Nadia (Algonquin, born 1974)

Hydro-Quebec 2008
From the series *Journey of the Seventh Fire*
Beads on canvas, 137.5 × 132 × 4 cm
46496
Alcan 2009
From the series *Journey of the Seventh Fire*
Beads on canvas, 135.5 × 138.5 × 4 cm
46497

CANADIAN DRAWINGS

Gifts

Bush, Jack (1909–1977)
Portrait of a Man Seated 1933
Charcoal on wove paper, 65.5 × 51 cm
46543
Gift of the Jack Bush Heritage Corporation, Ajax, Ontario, in recognition of Marc Mayer, Director and CEO, National Gallery of Canada

Charney, Melvin (1935–2012)
Better if they think they are going to a farm . . . No. 3 1983–1985
From the series *The German Series*
Oil pastel over photostat on cream paper,
76 × 143.8 cm
46902
Gift of Naomi Cohen, Toronto

Etrog, Sorel (1933–2014)
Study for The Raid c. 1959–1960
Watercolour on paper, 20.4 × 12.6 cm
46910
Gift of the Estate of the artist

Morrice, James Wilson (1865–1924)
On the Terrace, Trinidad c. 1921
Watercolour on cream wove paper, mounted on paperboard, 23.1 × 31.4 cm
46668
Cushing's Island, Maine c. 1882
Watercolour and brown ink on beige wove paper, image: 12.7 × 7.8 cm
46669
At the Door unknown
Watercolour on cream wove paper, 17.3 × 13.5 cm; image: 13.7 × 9.4 cm
46670
Sketchbook c. 1921
Sketchbook with cloth covers, containing thirty pages of cream paper with fifteen drawings in graphite and 1 page of text, 10.4 × 14.5 × .7 cm closed
46671
Landscape, Trinidad c. 1921
Watercolour over graphite on wove paper, 23.7 × 31.7 cm
46672
Barber Shop, Rabat, Morocco c. 1918–1922
Watercolour over graphite on beige wove paper, 23.3 × 28 cm
46673
Gift of A.K. Prakash, J.W. Morrice
Collection

INTERNATIONAL PAINTING, SCULPTURE & DECORATIVE ARTS

Paintings

Gifts

Vigée Le Brun, Élisabeth Louise (French, 1755–1842)
Countess Anna Ivanova Tolstaya 1796
Oil on canvas, 137.7 × 104 cm
46900
Gift of an anonymous Canadian collector

Purchases

Meynier, Charles (French, 1763–1832)
Wisdom Defending Youth from the Arrows of Love 1810
Oil on canvas, 242 × 206 cm
46550

Michallon, Achille-Etna (French, 1796–1822)
View at Tivoli 1821–1822
Oil on canvas, 29 × 38.5 cm
46518

CONTEMPORARY INTERNATIONAL ART

Drawings

Gifts

Paine, Roxy (American, born 1966)
Study for "One Hundred Foot Line" 2008
Brush and black ink on cream handmade paper, 76.6 × 57.3 cm
46871
Gift of the artist, New York City

Paintings

Purchases

Ofili, Chris (British, born 1968)
Strangers from Paradise 2007–2008
Oil and charcoal on linen, 280.4 × 195.6 cm
46874

Films

Purchases

Banner, Fiona (British, born 1966)
Chinook 2013
16 mm film transferred to high-definition video, 10:14 minutes
46494

Shawky, Wael (Egyptian, born 1971)
Cabaret Crusades I: The Horror Show File 2010
From the series *Cabaret Crusades*
High-definition video, 31:27 minutes
46546
Cabaret Crusades II: The Path to Cairo 2012
From the series *Cabaret Crusades*
High-definition video, 60:00 minutes
46547
Cabaret Crusades III: The Secrets of Karbala 2015
From the series *Cabaret Crusades*
High-definition video, 120:00 minutes
46548

Sculptures

Purchases

Cave, Nick (American, born 1959)
Soundsuit 2015
Mixed media, including gramophone horn, ceramic birds, metal flowers, strung beads, fabric, metal, and mannequin,
284.5 × 150 × 122 cm overall on base
46873

Emin, Tracey (British, born 1963)
Roman Standard 2013
Bronze with silver nitrate patina, steel with wax and pigment coating,
582 × 8.5 × 4 cm
46519

Fitch, Lizzie (American, born 1981);
Trecartin, Ryan (American, born 1981)
Split Threat 2013
Acrylic paint, blinds, cardboard, contact cement, epoxy, exercise equipment stand, fiberglass, foam, gel medium, hardware, hose, reel, reusable bag, pigment, plastic, shoes, silicone, tights, shirt, slippers, spray paint, threaded rod, washers, window screws, 173 × 290 × 216 cm installed
46549

INTERNATIONAL DRAWINGS

Gifts

Boyce, George Price (British, 1826–1897)
Landscape near Chiddingfold, Surrey 1873
Watercolour on wove paper, 14.9 × 21.1 cm
46557
Gift of the Dennis T. Lanigan Collection

Escher, M.C. (Dutch, 1898–1972)
View of Piana, Corsica 13 May 1933
Graphite with black and white Conté crayon on grey wove paper, 32 × 23.8 cm
2016.0014.2
Gift of George A. Escher, Ottawa

Pinwell, George (British, 1842–1875)
The Quarry 1869
Watercolour, gouache and graphite on cream wove paper, 17.7 × 25.3 cm
46558
Gift of the Dennis T. Lanigan Collection

Prinsep, Valentine Cameron (British, 1838–1904)
Study of a Kneeling Nude Female Figure for "Medea the Sorceress" c. 1880
Black Conté crayon and white chalk on brown wove paper, 36.5 × 28.2 cm
46559
Gift of the Dennis T. Lanigan Collection

Rossetti, Dante Gabriel (British, 1828–1882)
Study of the Figure of Love for "Dante's Dream at the Time of the Death of Beatrice" 1874
Black, red, brown and grey chalk on pale greygreen wove paper, 59.1 × 42.3 cm
46556
Gift of the Dennis T. Lanigan Collection

Purchases

Balla, Giacomo (Italian, 1871/1874–1958)
Sunset with Goldfish c. 1913–1914
Pastel on paper prepared with grey ground, 24.8 × 37.9 cm
46514

Corot, Camille (French, 1796–1875)
The Bridge of Augustus at Narni 1826
Graphite on cream wove paper, 36.1 × 50.2 cm
46513

Le Brun, Charles (French, 1619–1690)
Kneeling Male Nude Carrying Drapery on His Head c. 1665
Red chalk on brown handmade paper, 40.2 × 24.4 cm
46544

Nash, Paul (British, 1889–1946)
Study for "Chestnut Waters" 1922
Watercolour, graphite, charcoal and coloured pencil on cream paper, image: 40.2 × 57.7 cm
46524

INTERNATIONAL PRINTS

Gifts

Escher, M.C. (Dutch, 1898–1972)
House of Stairs II November 1951
Lithograph on three sheets of cream wove paper, 139.5 × 36 cm
2016.0014.1
Sclafani, Sicily April 1933
Woodcut on cream laid japan paper, 31.3 × 40.9 cm; image: 24.1 × 32 cm
2016.0166.1
Self-Portrait in a Chair 1920
Woodcut on tan wove paper, 23.8 × 19.9 cm; image: 19.8 × 16.9 cm
2016.0166.2
Gift of George A. Escher, Ottawa

Piranesi, Giovanni Battista (Italian, 1720–1778)
The Theatre of Marcellus c. 1757
Etching on cream laid paper, 46.7 × 63.5 cm; plate: 40.5 × 54.8 cm; image: 38.6 × 54.2 cm
2016.0014.3
View of the Rear Facade of the Basilica of Sta. Maria Maggiore c. 1749
Etching on cream laid paper, 46.7 × 62.6 cm; plate: 40.3 × 55.1 cm; image: 38.3 × 54.6 cm
2016.0014.4
S. Maria Maggiore with the Obelisk in the Piazza dell'Esquilino c. 1742
Etching on cream laid paper, 46.4 × 68.8 cm; plate: 40.5 × 61.8 cm; image: 46.3 × 68 cm
2016.0014.5
The Palazzo dell'Accademia di Francia c. 1752
Etching on cream laid paper, 46.4 × 68.8 cm; plate: 40.8 × 62 cm; image: 37.6 × 61.4 cm
2016.0014.6
The Palazzo Barberini c. 1729
Etching on cream laid paper, 44.4 × 65.8 cm; plate: 40.5 × 61.6 cm; image: 37.8 × 60.7 cm
2016.0014.7
Gift of George A. Escher, Ottawa

Purchases

Rembrandt van Rijn (Dutch, 1606–1669)
St. Jerome Reading in the Wilderness 1634
Etching on cream laid paper, 11.2 × 9.1 cm; image: 10.9 × 9 cm
46865
Purchased with the support of the Friends of the Print Room Trust, National Gallery of Canada, in honour of Pamela Osler Delworth, Founder and First Chair of the Friends of the Print Room, 1997–2008

PHOTOGRAPHS

Part of Canadian Photography Institute as of November 2015

Gifts

American (Mid-19th century)
David Walker c. 1855
Daguerreotype, 8.2 × 7 cm sixth-plate (sight irregular)
46551
Charlotte Margaret Jones c. 1855
Daguerreotype, 8.2 × 6.9 cm sixth-plate (sight irregular)
46552
Gift of Catherine G. Johnston, Ottawa

Burley, Robert (born 1957)

Cattails, O'Hare Airfield, Chicago 1986
From the series *ORD*
Chromogenic print, 70.8 × 86.5 cm; image: 61 × 76.3 cm
46911
Shopping Cart, Prospect Park, Brooklyn 1990
From the series *Viewing Olmstead*
Chromogenic print, 71.3 × 86.3 cm; image: 61 × 76.3 cm
46912
Gift of Lewis Auerbach, Ottawa
Woman in a Blue Raincoat, Central Park, New York 1989, printed 2010
From the series *Viewing Olmstead*
Chromogenic print, 71.1 × 85.7 cm; image: 61 × 76.3 cm
46913
Gift of Veronica Vaillancourt, Ottawa
Stairwell to Drying Rooms, Building Thirteen 2005, printed 2010
From the series *The Disappearance of Darkness*
Chromogenic print, 76.2 × 99 cm; image: 76.2 × 99 cm
46914
Gift of Anna Ekstrandh and Anders Nordstrom, Ottawa

Cowles, D.R. (born U.S.A., 1950)
Cemetery at Tetuan, Tetuan, Morocco 2003
Gelatin silver print, gold-toned, 29.4 × 36.8 cm; image: 27.4 × 36.2 cm
46915
Gift of Anna Ekstrandh and Anders Nordstrom, Ottawa
Column #1, Attarine Medersa, Fez, Morocco 01 February 2000, printed 26 December 2003
Gelatin silver print, gold-toned, 35.6 × 28.1 cm; image: 35.6 × 28.1 cm
46916
Column #2, Attarine Medersa, Fez, Morocco 02 February 2000, printed 05 August 2003
Gelatin silver print, gold-toned, 29.7 × 36.8 cm; image: 29.7 × 36.8 cm
46917
Gift of Sheila Duke, Kinburn, Ontario

Friedlander, Lee (American, born 1934)
Westport, Connecticut 1968, printed 1990
Gelatin silver print, 35.4 × 28 cm; image: 28.5 × 19.1 cm
46918
Gift of Sheila Duke, Kinburn, Ontario
Baltimore 1962, printed 1990
Gelatin silver print, 35.4 × 28 cm; image: 30.6 × 20.4 cm
46919
Gift of Irwin Reichstein, Ottawa, in memory of Rebecca and Solomon Reichstein

Mertin, Roger (American, 1942–2001)
Pultneyville Orchard 1977, printed 1980
Gelatin silver print, 20.2 × 25.2 cm; image: 19.5 × 24.5 cm
46920
Pultneyville, New York 1977, printed 1981
Gelatin silver print, 20.2 × 25.2 cm; image: 19.5 × 24.5 cm
46921
Gift of Irwin Reichstein, Ottawa

Schulz-Dornburg, Ursula (German, born 1938)

Hoktemberjan, Armavir 2000
Gelatin silver print, 40.2 × 50.5 cm;
image: 35.4 × 42.9 cm
46862

Goris, Khndsorek 2000
Gelatin silver print, 40.4 × 50.5 cm;
image: 35.3 × 42.9 cm
46863

Gift of the artist, Berlin, Germany

Purchases

Angerer, Ludwig (Austrian, 1827–1879)

Captain Costentenus 1873
Albumen silver print, 27.4 × 19.4 cm;
image: 27.4 × 19.4 cm
46503

Carroll, Lewis (British, 1832–1898)

Quentin Twiss in "The Rat Catchers's Daughter"
1858
Albumen silver print, 16.3 × 12.5 cm;
image: 16.3 × 12.5 cm
46523

Carroll, Lewis (et al) (British, 1832–1898)

The Henry Benyon Crichton Photography Album
c. 1855–1865
Album, in brown half-leather and tan cloth, gold-embossed cover, containing fifty-three albumen silver prints and one graphite drawing, 41.4 × 34.2 × 2 cm
46872.1-54

Giroux, André (French, 1801–1879)

The Music Kiosk c. 1850
Salted paper print, 21.4 × 27.5 cm;
image: 21.4 × 27.5 cm
46674

The Music Kiosk c. 1850
Salted paper print with watercolour,
21.6 × 27.6 cm; image: 21.6 × 27.6 cm
46675

Grundy, William Morris (British, 1806–1859)

Orientalist Study c. 1857–1858
Albumen silver print, 19.8 × 24.9 cm;
image: 19.8 × 24.9 cm
46610

Orientalist Study c. 1857–1858
Albumen silver print, 17.5 × 17.8 cm;
image: 17.5 × 17.8 cm
46611

Herschel, John Frederick (British, 1792–1871)

No. 460 Interior View of the Ancient Theatre, Arles
October 1850
Graphite on paper, 25 × 38.5 cm;
image: 21.2 × 35.5 cm
46510

Jones, Calvert R. (British, 1804–1877)

Figure Study of Two Sailors 19 May 1848
Graphite heightened with white,
17.3 × 24.4 cm
46511

Levinstein, Leon (American, 1908–1988)

Untitled (New York City Street Life) c. 1965
Four Super 8 film reels
46545.1-4

Miot, Paul-Émile (French, 1827–1900)

The Astrée Campaign in the Pacific Ocean, 1868 to 1871 c. 1868–1871
Album, bound in brown leather with gold-embossed title, containing eighty-three albumen silver prints, one letter and one graphite rubbing, 45 × 32 × 5.5 cm
46682.1-83

Rejlander, Oscar G. (British, 1813–1875)

Mother, Child and Servant c. 1855
Albumen silver print, 15 × 14.7 cm;
image: 15 × 14.7 cm
46684

Ruwedel, Mark (American, born 1954)

Pictures of Hell 2014
Book, bound in black leather, boxed in a high-gloss black-lacquered case containing one gelatin silver print, 41.3 × 35.5 × 9.5 cm;
image: 17.6 × 22.8 cm
46685

From Squirrel Cove to Whaletown 2013
Artist's book with grey card covers, one hand-traced map on vellum and two gelatin silver prints mounted on heavy rag paper, 33.1 × 26.3 × .7 cm
46686

A few Palm Trees 2013
Artist's book with grey card covers and two gelatin silver prints mounted on heavy rag paper, 35.6 × 28.6 × .9 cm
46687

Schulz-Dornburg, Ursula (German, born 1938)

Erevan, Edchmiatzin (Armenian Bus Stop) 2001
Gelatin silver print, 43.2 × 53.9 cm;
image: 35.2 × 45.6 cm
46688

Sevan, Erevan 2002
Gelatin silver print, 41.1 × 54.1 cm;
image: 35.3 × 45.9 cm
46689

Goris, Ervan 2011
Gelatin silver print, 43.2 × 53.9 cm;
image: 35.3 × 45.9 cm
46690

Kaputawor, Hadis 2004
Gelatin silver print, 41.2 × 53.8 cm;
image: 35.3 × 45.8 cm
46691

Erevan 2011
Gelatin silver print, 43.2 × 53.8 cm;
image: 35.2 × 45.7 cm
46692

Sevan, Shorja 2000
Gelatin silver print, 41.2 × 53.9 cm;
image: 35.3 × 46 cm
46693

Gymri, Erevan 07 2001
Gelatin silver print, 40.2 × 50.5 cm;
image: 35.2 × 45.5 cm
46694

Gymri, Spitak 2001
Gelatin silver print, 41.1 × 53.9 cm;
image: 35.3 × 45.9 cm
46695

Erevan, Sevan 09 2004
Gelatin silver print, 41.2 × 53.7 cm;
image: 35.3 × 45.6 cm
46696

Erevan, Gymri 2000
Gelatin silver print, 44.1 × 51.8 cm;
image: 35.7 × 45 cm
46697

Erevan, Sevan 2002

Gelatin silver print, 43.2 × 53.8 cm;
image: 35.3 × 45.7 cm
46698

Erevan, Artashat 2001
Gelatin silver print, 43.3 × 54 cm;
image: 35.3 × 45.9 cm
46699

Armavir, Hoktemberjan 2001
Gelatin silver print, 40.2 × 50.6 cm;
image: 35.3 × 43 cm
46700

Erevan, Sevan 2000
Gelatin silver print, 40.6 × 53.1 cm;
image: 35.4 × 45.7 cm
46701

Stribeck, Victor-Edouard-Emile, Attributed to (French, 1806–1869)

Léopold de Bony 1856
Salted paper print, 17.8 × 13.4 cm;
image: 17.8 × 13.4 cm
46502

Wylie, Donovan (Irish, born 1971)

Untitled (14), North Warning System 2013,
printed 2015
From the series *Watchtower*

Inkjet print, 99 × 133.2 cm; image:
99 × 133.2 cm
46676

Untitled (11,12), North Warning System 2013,
printed 2015
From the series *Watchtower*

Inkjet print, 99 × 133.2 cm each;
image: 99 × 133.2 cm each
46677.1-2

OP 1a. Forward Operating Base, Masum Char, Kandahar Province, Afghanistan 2010,
printed 2015
From the series *Watchtower*

Inkjet print, 99 × 133.2 cm; image:
99 × 133.2 cm
46678

Romeo 12. South Armagh, Northern Ireland 2005,
printed 2015
From the series *Watchtower*

Inkjet print, 99 × 133.2 cm; image:
99 × 133.2 cm
46679

OP 2. Forward Operating Base, Masum Char, Kandahar Province, Afghanistan 2010,
printed 2015
From the series *Watchtower*

Inkjet print, 99 × 133.2 cm;
image: 99 × 133.2 cm
46680

OP 3. Forward Operating Base, Masum Char, Kandahar Province, Afghanistan 2010,
printed 2015
From the series *Watchtower*

Inkjet print, 99 × 133.2 cm;
image: 99 × 133.2 cm
46681

**PHOTOGRAPHS, CANADIAN CONTEMPORARY
Part of Canadian Photography Institute
as of November 2015**

Gifts

Harris, Alison (French, born 1957)

Mavis Gallant at the Dome 1996

Gelatin silver print, 40.7 × 30.4 cm;

image: 36.4 × 24.1 cm

46622

Mavis Gallant in her apartment in Paris 2012

Gelatin silver print, 40.7 × 30.4 cm;

image: 28.4 × 26.6 cm

46623

Gift of Nancy Baele, Ottawa

James, Geoffrey (born Wales, 1942)

Inmates Passing Through the Dome 2013

From the series *The Kingston Penitentiary*

Inkjet print, 43.3 × 55.9 cm;

image: 35.5 × 53.3 cm

46889

*Book Drop-off in the Dome, with Absorption Pad for
Warning Shots* 2013

From the series *The Kingston Penitentiary*

Inkjet print, 43.3 × 55.9 cm;

image: 35.5 × 53.3 cm

46890

Inmate Reading Material 2013

From the series *The Kingston Penitentiary*

Inkjet print, 43.3 × 55.9 cm;

image: 35.5 × 53.3 cm

46891

Former Mattress Factory 2013

From the series *The Kingston Penitentiary*

Inkjet print, 43.3 × 55.9 cm;

image: 35.5 × 53.3 cm

46892

*Cell Decorated with Harley Davidson and East Van
Logos, Upper E* 2013

From the series *The Kingston Penitentiary*

Inkjet print, 55.9 × 43.3 cm;

image: 53.3 × 35.5 cm

46893

Mural by Inuk Inmate 2013

From the series *The Kingston Penitentiary*

Inkjet print, 43.3 × 55.9 cm;

image: 35.5 × 53.3 cm

46894

Change of Seasons Ceremony 2013

From the series *The Kingston Penitentiary*

Inkjet print, 43.3 × 55.9 cm;

image: 35.5 × 53.3 cm

46895

Pin-up, Upper E Range 2013

From the series *The Kingston Penitentiary*

Inkjet print, 55.9 × 43.3 cm;

image: 53.3 × 35.4 cm

46896

*In Front of the White Board, with the Location of
Every Inmate* 2013

From the series *The Kingston Penitentiary*

Inkjet print, 43.3 × 55.9 cm;

image: 35.3 × 53.3 cm

46897

Armed Guard Outside Tower 3 2013

From the series *The Kingston Penitentiary*

Inkjet print, 43.3 × 55.9 cm;

image: 35.3 × 53.3 cm

46898

Gift of the artist, Toronto

Ling, Elaine (born Hong Kong, 1956)

Myanmar, Land of the Mythical Bird #1 2011

From the series *Myanmar, Land of the Mythical*

Bird

Inkjet print, 101.6 × 76.1 cm;

image: 96.9 × 75.1 cm

46564

Myanmar, Land of the Mythical Bird #2 2011

From the series *Myanmar, Land of the Mythical*

Bird

Inkjet print, 101.6 × 76.2 cm;

image: 96.7 × 75.1 cm

46565

Myanmar, Land of the Mythical Bird #3 2011

From the series *Myanmar, Land of the Mythical*

Bird

Inkjet print, 101.7 × 76.2 cm;

image: 96.8 × 75.1 cm

46566

Myanmar, Land of the Mythical Bird #4 2011

From the series *Myanmar, Land of the Mythical*

Bird

Inkjet print, 101.5 × 76 cm;

image: 96.7 × 75 cm

46567

Myanmar, Land of the Mythical Bird #8 2011

From the series *Myanmar, Land of the Mythical*

Bird

Inkjet print, 61 × 50.8 cm;

image: 59.8 × 46.4 cm

46568

Myanmar, Land of the Mythical Bird #10 2011

From the series *Myanmar, Land of the Mythical*

Bird

Inkjet print, 60.9 × 50.8 cm;

image: 59.8 × 46.4 cm

46569

Myanmar, Land of the Mythical Bird #12 2011

From the series *Myanmar, Land of the Mythical*

Bird

Inkjet print, 50.8 × 60.9 cm;

image: 46.4 × 59.8 cm

46570

Myanmar, Lost Temple #1 2006, printed 2007

From the series *Myanmar, Lost Temple*

Gelatin silver print, 60.8 × 50.5 cm;

image: 59.2 × 46.8 cm

46571

Myanmar, Lost Temple #3 2006, printed 2007

From the series *Myanmar, Lost Temple*

Gelatin silver print, 60.8 × 50.5 cm;

image: 59.6 × 46.9 cm

46572

Tibet #10, Temple Door 2007, printed 2008

From the series *Tibet*

Gelatin silver print, 60.8 × 49.7 cm;

image: 58.1 × 44.7 cm

46573

Tibet #13, Monk Memorabilia 2007, printed 2008

From the series *Tibet*

Gelatin silver print, 60.7 × 49.7 cm;

image: 58 × 44.8 cm

46574

Tibet Revisited #9, Tea House Shrine 2007

From the series *Tibet Revisited*

Inkjet print, 50.9 × 60.8 cm;

image: 40.7 × 60.8 cm

46575

Tibet Revisited #10, Interior Roadside Guesthouse

2007

From the series *Tibet Revisited*

Inkjet print, 50.8 × 60.8 cm;

image: 40.8 × 60.8 cm

46576

Tibet Revisited #33, Cave Altar 2007

From the series *Tibet Revisited*

Inkjet print, 60.9 × 50.6 cm;

image: 60.9 × 40.5 cm

46577

Nomadic Mongolia #1, Turtle Guardian of

Kharkhorin, Ancient Mongolian Capital 2002,

printed 2005

From the series *Nomadic Mongolia*

Gelatin silver print, 49.8 × 60.7 cm;

image: 44.6 × 57.8 cm

46578

Nomadic Mongolia #13A + #13B, Ger Interior,

Gobi Desert 2002

From the series *Nomadic Mongolia*

Gelatin silver print, 49.7 × 60.7 cm each;

image: 44.9 × 58.1 cm each

46579.1-2

Nomadic Mongolia #15, Ger Memorabilia 2002,

printed 2004

From the series *Nomadic Mongolia*

Gelatin silver print, 49.4 × 60.6 cm;

image: 44.9 × 58.1 cm

46580

Nomadic Mongolia #17, Erdene Khombo Monastery

2002, printed 2004

From the series *Nomadic Mongolia*

Gelatin silver print, 60.5 × 49.6 cm;

image: 57.8 × 44.6 cm

46581

Nomadic Mongolia #23, Ancient Man Stone 2003,

printed 2004

From the series *Nomadic Mongolia*

Gelatin silver print, 60.6 × 49.6 cm;

image: 58 × 44.9 cm

46582

Nomadic Mongolia #33, Young Mother Horseman

2004, printed 2005

From the series *Nomadic Mongolia*

Gelatin silver print, 49.5 × 60.6 cm;

image: 44.6 × 57.9 cm

46583

Cuba #10, Grand Staircase Mirror 2000,

printed 2003

From the series *Cuba*

Gelatin silver print, 60.6 × 49.4 cm;

image: 57.9 × 44.4 cm

46584

Cuba #13, Dance Garden 2000, printed 2001

From the series *Cuba*

Gelatin silver print, 60.7 × 49.5 cm;

image: 58.2 × 44.5 cm

46585

Cuba #19, Mermaid Serenity 2000, printed 2005

From the series *Cuba*

Gelatin silver print, 60.7 × 49.6 cm;

image: 58.3 × 44.9 cm

46586

Cuba #25, Casa 2000, printed 2000

From the series *Cuba*

Gelatin silver print, 49.6 × 60.7 cm;

image: 37.9 × 58.7 cm

46587

San Agustin Gold #3, Colombia 2013

From the series *San Agustin Gold*

Inkjet print, 101.6 × 76.2 cm;

image: 100.5 × 74.7 cm

46588

San Agustin Gold #5, Colombia 2013

From the series *San Agustin Gold*

Inkjet print, 101.7 × 76.4 cm; image:

95.1 × 75.1 cm

46589

- Neon Buddha #6, Myanmar* 2012
From the series *Neon Buddha*
Inkjet print, 61 × 51 cm; image: 61 × 40.7 cm
46590
- Neon Buddha #7, Myanmar* 2012
From the series *Neon Buddha*
Inkjet print, 60.9 × 50.9 cm;
image: 60.9 × 40.7 cm
46591
- Mali #6, Tôgu nà Dwelling for Dogon Men* 2008,
printed 2009
From the series *Mali*
Gelatin silver print, 49.7 × 60.8 cm;
image: 44.8 × 58.1 cm
46592
- Mali #9, Tuareg Dwelling Construction, Sahara*
2008, printed 2009
From the series *Mali*
Gelatin silver print, 49.7 × 60.8 cm;
image: 44.8 × 58 cm
46593
- Mali #10, Tuareg Dwelling Construction, Sahara*
2008, printed 2009
From the series *Mali*
Gelatin silver print, 49.9 × 60.8 cm;
image: 44.8 × 58.1 cm
46594
- Mali #11, Tuareg Dwelling Construction, Sahara*
2008, printed 2009
From the series *Mali*
Gelatin silver print, 49.8 × 60.8 cm;
image: 44.8 × 58 cm
46595
- Mali #12, Tuareg Dwelling Construction, Sahara*
2008, printed 2009
From the series *Mali*
Gelatin silver print, 49.7 × 60.8 cm;
image: 44.7 × 58 cm
46596
- Mali #13, Tuareg Dwelling Construction, Sahara*
2008, printed 2009
From the series *Mali*
Gelatin silver print, 49.6 × 59.8 cm;
image: 44.6 × 57.8 cm
46597
- Ethiopia South #19, Konso Generation Pole* 2000
From the series *Ethiopia South*
Inkjet print, 50.7 × 40.7 cm;
image: 49.2 × 39.4 cm
46598
- Ethiopia North, Tigray Stone Church* 2012
From the series *Ethiopia North*
Inkjet print, 40.7 × 50.8 cm;
image: 33.9 × 50.8 cm
46599
- Buddhism, Siam #9* 1999, printed 2000
From the series *Buddhism*
Gelatin silver print, 60.4 × 49.6 cm;
image: 58.1 × 45 cm
46600
- Buddhism, Siam #19A + #19B* 1999, printed 2001
From the series *Buddhism*
Gelatin silver print, 60.5 × 49.6 cm each;
image: 58.2 × 45 cm each
46601.1-2
- Buddhism, Dochu Pass Bhutan #5* 2001,
printed 2002
From the series *Buddhism*
Gelatin silver print, 49.8 × 60.5 cm;
image: 22.8 × 59.1 cm
46602
- Buddhism, Bhutan #10* 2001, printed 2002
From the series *Buddhism*
Gelatin silver print, 49.8 × 60.5 cm;
image: 38.1 × 58.5 cm
46603
- Buddhism, Bhutan #11A + #11B* 2001,
printed 2003
From the series *Buddhism*
Gelatin silver print, 60.7 × 49.7 cm each;
image: 58.2 × 44.9 cm each
46604.1-2
- Buddhism, Bhutan #15* 2001
From the series *Buddhism*
Gelatin silver print, 49.7 × 60.4 cm;
image: 38.1 × 58.6 cm
46605
- Buddhism, Laos #3* 2004
From the series *Buddhism*
Gelatin silver print, 49.6 × 60.7 cm;
image: 44.7 × 58 cm
46606
- Gift of the artist, Toronto
- Porter, Tim** (born U.S.A., 1946)
Untitled 1978
From the series *Night Waves*
Three gelatin silver prints, 42.4 × 53.4 cm;
image: 41.5 × 52.5 cm each (approx.)
46864.10-1-2
Gift of the artist, Tokyo, Japan
- Purchases**
- Baxter, Iain** (born Britain, 1936)
Self-Portrait 1979
Three gelatin silver prints, three instant
dye prints (Polaroid), 27.4 × 22.9 cm each;
image: 24.2 × 19.7 cm each
46507
- Eaton, Jessica** (born 1977)
cfaal 346 2013
Inkjet print, 127 × 101.5 cm;
image: 127 × 101.5 cm
46520
- cfaal 306* 2013
Inkjet print, 127 × 101.5 cm;
image: 127 × 101.5 cm
46521
- cfaal 340* 2013
Inkjet print, 127 × 101.5 cm;
image: 127 × 101.5 cm
46522
- James, Geoffrey** (born Wales, 1942)
The Prison Seen from the Marina 2013
From the series *The Kingston Penitentiary*
Inkjet print, 82.7 × 111.8 cm;
image: 61.1 × 91.5 cm
46612
- The Dome from Above* 2013
From the series *The Kingston Penitentiary*
Inkjet print, 82.7 × 111.8 cm;
image: 61 × 91.7 cm
46613
- Inner Entrance to the Compound* 2013
From the series *The Kingston Penitentiary*
Inkjet print, 55.9 × 43.3 cm;
image: 53.3 × 35.5 cm
46614
- Visitor's Room* 2013
From the series *The Kingston Penitentiary*
Inkjet print, 82.7 × 111.8 cm;
image: 60.9 × 91.5 cm
46615
- Improvised Screen, lower E Range* 2013
From the series *The Kingston Penitentiary*
Inkjet print, 55.9 × 43.3 cm;
image: 53.3 × 35.4 cm
46616
- Exercise Yard Built for Female Inmates, But Never
Used* 2013
From the series *The Kingston Penitentiary*
Inkjet print, 82.7 × 111.9 cm;
image: 61.1 × 91.7 cm
46617
- Exercise Yard for Inmates Held in Segregation* 2013
From the series *The Kingston Penitentiary*
Inkjet print, 82.7 × 111.8 cm;
image: 61.1 × 91.7 cm
46618
- Sally Port, South Wall* 2013
From the series *The Kingston Penitentiary*
Inkjet print, 82.7 × 111.9 cm;
image: 61.1 × 91.6 cm
46619
- Aboriginal Ground* 2013
From the series *The Kingston Penitentiary*
Inkjet print, 82.6 × 111.9 cm;
image: 61.1 × 91.5 cm
46620
- Looking Over Lake Ontario* 2013
From the series *The Kingston Penitentiary*
Inkjet print, 82.7 × 111.8 cm;
image: 61 × 91.7 cm
46621
- Jones, Barrie** (born 1950)
Lichen Picker 2010
Inkjet print, 96 × 112 cm;
image: 81.6 × 100.4 cm
46504
- Woman with Bow* 2009
Inkjet print, 122.9 × 202.8 cm;
image: 121.9 × 191.8 cm
46505
- Housesitting* 2011
Inkjet print, 122.5 × 150.6 cm;
image: 121.5 × 139.6 cm
46506
- Ling, Elaine** (born Hong Kong, 1956)
Baobab #3, Mali 2008, printed 2015
From the series *Baobab, Tree of Generations
2008-2010*
Inkjet print, 76 × 101.5 cm;
image: 75 × 97.7 cm
46525
- Baobab #10, South Africa* 2009
From the series *Baobab, Tree of Generations
2008-2010*
Inkjet print, 101.6 × 76.1 cm;
image: 96.9 × 74.8 cm
46526
- Baobab #13, South Africa* 2009
From the series *Baobab, Tree of Generations
2008-2010*
Inkjet print, 76.1 × 101.5 cm;
image: 74.8 × 97.1 cm
46527
- Baobab #21, Madagascar* 2010
From the series *Baobab, Tree of Generations
2008-2010*
Inkjet print, 101.7 × 76 cm;
image: 97.3 × 74.5 cm
46528

Baobab #24, Madagascar 2010
From the series *Baobab, Tree of Generations*
2008-2010

Inkjet print, 75.9 × 101.6 cm;
image: 75.1 × 97.6 cm
46529

Baobab #27, Madagascar 2010
From the series *Baobab, Tree of Generations*
2008-2010

Inkjet print, 75.8 × 101.5 cm;
image: 75.2 × 97.7 cm
46530

Ethiopia North, Lalibela #6, Bet Giyorgis Rock-Hewn Church 2012, printed 2014
From the series *Ethiopia North 2012*

Inkjet print, 40.6 × 50.8 cm;
image: 36.7 × 49.6 cm
46531

Ethiopia North, Lalibela #7, Bet Giyorgis Rock-Hewn Church 2012, printed 2014

From the series *Ethiopia North 2012*

Inkjet print, 50.8 × 40.6 cm;
image: 49.2 × 39.3 cm
46532

Ethiopia North, Gondor #8, Debra Berhan Selassie Church 2012, printed 2014

From the series *Ethiopia North 2012*

Inkjet print, 50.7 × 40.5 cm;
image: 49.5 × 38.7 cm
46533

Ethiopia North, Lalibela #9, Rock-Hewn Church Altar 2012, printed 2014

From the series *Ethiopia North 2012*

Inkjet print, 50.7 × 40.5 cm;
image: 49.5 × 39.3 cm
46534

Ethiopia North, Lalibela #11A + 11B, Yimrehanne Kristos 2012, printed 2014

From the series *Ethiopia North 2012*

Inkjet print, 40.6 × 50.7 cm each;
image: 38.7 × 49.5 cm each
46535.1-2

Porter, Tim (born U.S.A. 1946)

Untitled 1978

From the series *Night Waves*

Nine gelatin silver prints, 42.4 × 53.4 cm;
image: 41.5 × 52.5 cm each (approx.)
46864.1-9

Semchuk, Sandra (born 1948); **Nicholas, James** (1947-2007)

Residential School, Camperville, Manitoba

c. 2006-2010

Chromogenic prints, 76.1 × 95.3 cm each;

image: 76.1 × 95.3 cm

46508.1-6

Being Mom, Murray Lake, Saskatchewan

c. 2006-2010

Chromogenic prints, 51 × 63.6 cm each;

image: 51 × 63.6 cm

46509.1-4

CANADIAN PHOTOGRAPHY INSTITUTE

The Origins of Photography: The Matthew R. Isenburg and Enhanced Isenburg Collections

The Origins of Photography Collection consists of two parts: the Matthew R. Isenburg Collection and the Enhanced Isenburg Collection. Together, the two collections contain 10,989 items, ranging from images in a variety of processes — including daguerreotypes, ambrotypes, tintypes, albumen silver prints, collotypes, photogravure, carbon and platinum prints, and glass plate negatives — to groups of correspondence, manuscripts, invoices, broadsides, and contextual artifacts.

The collection also comprises studio equipment, tools, and furniture from the renowned Southworth and Hawes Boston studio.

In addition, there are non-photographic prints and one painting relating to the daguerreotypes and photographic prints in the collection. It encompasses the period from 1840 to 1880, with the most in-depth part of the collection focusing on the first few decades of photography.

The entire collection reflects collector Matthew R. Isenburg, and the donor's passion for assembling material evidence of human history through daguerreotype and photographic images, as well as their exceptional commitment to building comprehensive and intellectually rich holdings on the early history of photography.

Gift of an anonymous donor, 2015

LOANS

Between 1 April 2015 and 31 March 2016, the National Gallery of Canada loaned a total of 298 works from the national collection. Of these, 198 works were on loan to twenty-three institutions in Canada for twenty-nine exhibitions, and twenty-seven institutions outside Canada for twenty-seven exhibitions.

The figures in parentheses indicate the number of works by each artist. Venues opening after 31 March 2016 are not listed.

CANADA

ALBERTA

Edmonton

Art Gallery of Alberta L-2133

Chris Cran
11 September 2015 to 3 January 2016
Chris Cran (13)

BRITISH COLUMBIA

Vancouver

Vancouver Art Gallery L-1955

Jock Macdonald: Evolving Form
18 October 2014 to 13 September 2015
Jock Macdonald (6)
Touring: Vancouver Art Gallery,
18 October 2014 to 4 January 2015 (8 works)
Robert McLaughlin Gallery,
3 February to 24 May 2015 (6 works)
Art Gallery of Greater Victoria,
12 June to 13 September 2015 (6 works)

L-1959

Geoffrey Farmer
27 May to 7 September 2015
Geoffrey Farmer (2)

L-2049

MashUp: The Birth of Modern Culture
20 February to 12 June 2016
Marcel Duchamp (2)
Kurt Schwitters (1)

Victoria

Art Gallery of Greater Victoria L-2026

A Study in Contrast: Sybil Andrews and Gwenda Morgan
16 January to 15 April 2015
Iain Macnab (1)
C.R.W. Nevinson (1)
Eric Ravilious (1)

NEWFOUNDLAND AND LABRADOR

St. John's

The Rooms Corporation of Newfoundland & Labrador — Provincial Art Gallery Division

L-2086
Pierre Huyghe: A Journey That Wasn't
2 October 2015 to 3 January 2016
Pierre Huyghe (1)

ONTARIO

Hamilton

Art Gallery of Hamilton

L-1992
*Illuminations: Italian Master Baroque Painting in
Canadian Collections*
28 February to 5 October 2015
Simon Vouet (1)
Touring: Art Gallery of Hamilton,
28 February to 31 May 2015
Art Gallery of Alberta,
26 June to 5 October 2015

Kingston

Agnes Etherington Art Centre L-2005

*The Artist Herself: Self-Portraits by Canadian
Historical Women Artists*
2 May 2015 to 11 September 2016
Pitseolak Ashoona (1)
Paraskeva Clark (1)
Daphne Odjig (1)
Touring: Agnes Etherington Art Centre,
2 May to 9 August 2015 (3 works)
Art Gallery of Greater Victoria,
2 October 2015 to 3 January 2016 (2 works)
Kelowna Art Gallery,
23 January to 3 April 2016 (2 works)

London

Museum London L-1885

Kim Ondaatje
20 July 2013 to 25 April 2015
Kim Ondaatje (1)
Touring: Museum London,
20 July to 6 October 2013 (3 works)
Robert McLaughlin Gallery,
1 February to 27 April 2014 (1 work)
Agnes Etherington Art Centre,
29 November 2014 to 25 April 2015 (1 work)

Oakville

Oakville Galleries

L-2031
Infrastructure Canada
30 January to 12 April 2015
Daniel Young, Christian Giroux (2)

Oshawa

Robert McLaughlin Gallery

L-2037
Boxing: The Sweet Science
30 May to 13 September 2015
Eadweard Muybridge (1)

Ottawa

Canadian War Museum L-1833

Witnesses: Canadian First World War Art
10 April 2014 to August 2018
David B. Milne (1)
Touring: Canadian War Museum,
9 April to 26 September 2014 (2 works)
The Rooms Corporation of Newfoundland
and Labrador — Provincial Art Gallery
Division, 18 September 2015 to 17 January
2016 (1 work)

Carleton University Art Gallery

L-2027
*The Other NFB: The National Film Board of
Canada's Still Photography Division, 1941-1971*
23 January 2016 to April 2017
Bob Brooks (1 CMCP)
Marcel Cognac (1 CMCP)
Lutz Dille (3 CMCP)
Pierre Gaudard (3 CMCP)
Michel Lambeth (2 CMCP)
Colin Low (1 CMCP)
Chris Lund (1 CMCP)
John Max (1 CMCP)
Michael Semak (1 CMCP)
Jeremy Taylor (1 CMCP)
Touring: Robert McLaughlin Gallery,
23 January to 8 May 2016

Ottawa Art Gallery L-1930

Alma: the Life and Art of Alma Duncan
3 October 2014 to 10 April 2016
Alma Duncan (8)
Touring: Ottawa Art Gallery, 3 October
2014 to 11 January 2015
Varley Art Gallery, 24 January to 3 May 2015
Judith & Norman ALIX Art Gallery,
5 June 2015 to 3 August 2015
Art Gallery of Windsor,
30 January to 10 April 2016

Toronto

Art Gallery of Ontario L-2010

The Jack Pine — The West Wind
23 May 2015 to 7 February 2016
Tom Thomson (1)

L-2029

The Idea of North: The Paintings of Lawren Harris
11 October 2015 to 18 September 2016
Lawren S. Harris (6)
Touring: Hammer Museum,
11 October 2015 to 24 January 2016
Museum of Fine Arts, Boston,
12 March to 12 June 2016

L-2041

*Picturing the Americas: Landscape Painting from
Tierra del Fuego to the Arctic*
20 June 2015 to 18 January 2016
Lucius R. O'Brien (1)
Touring: Art Gallery of Ontario,
20 June to 7 September 2015
Crystal Bridges Museum of American Art,
6 November 2015 to 18 January 2016

L-2054

Camera Atomica
8 July 2015 to 25 January 2016
Robert Del Tredici (6 CMCP)
Ted Grant (1 CMCP)
John Pfahl (1)

Royal Ontario Museum

L-1988
*The First Brush: Paul Kane and Infrared
Reflectography*
24 January to 5 July 2015
Paul Kane (1)

Ryerson Image Centre

L-2013
Scotiabank Photography Award: Mark Ruwedel
29 April to 28 June 2015
Mark Ruwedel (1)

Toronto International Film Festival
L-2059
Andy Warhol: Stars of the Silver Screen
30 October 2015 to 24 January 2016
Andy Warhol (1)

QUEBEC

Gatineau

Canadian Museum of History
L-1998
1867 – Rebellion and Confederation
27 November 2014 to 13 September 2015
(works returned early on 27 May 2015)
James Duncan (1)
Robert Harris (1)

Montreal

DHC/ART Foundation for Contemporary Art
L-2036
Yinka Shonibare
27 April to 20 September 2015
Yinka Shonibare (1)

Montreal Museum of Fine Arts

L-1918

Colours of Jazz: The Beaver Hall Group
19 October 2015 to 29 January 2017
Emily Coonan (1)
Eric Goldberg (1)
Regina Seiden Goldberg (2)
Henri Hébert (1)
Prudence Heward (2)
Randolph Hewton (2)
Edwin Holgate (1)
A.Y. Jackson (1)
Mabel Lockerby (1)
Lilias Torrance Newton (3)
Albert H. Robinson (1)
Anne Savage (1)
Ethel Seath (1)
Touring: Montreal Museum of Fine Arts,
19 October 2015 to 31 January 2016 (18 works)
Art Gallery of Hamilton,
20 February to 8 May 2016 (14 works)

L-1921

Marvels and Mirages of Orientalism
4 October 2014 to 31 May 2015
Jean-Joseph-Benjamin Constant (1)
Touring: Musée des Augustins,
4 October 2014 to 4 January 2015
Montreal Museum of Fine Arts,
27 January to 31 May 2015

Québec City

Musées de la civilisation

L-2050

Lifelines: Indigenous Contemporary Art from Australia
21 October 2015 to 5 September 2016
Vernon Ah Kee (1)
Richard Bell (1)

Musée national des beaux-arts du Québec

L-1950

Alfred Pellan
26 February 2014 to 31 March 2018
Alfred Pellan (1)

SASKATCHEWAN

Regina

MacKenzie Art Gallery
L-1866
7: Professional Native Indian Artists Inc.
21 September 2013 to 12 June 2016
Eddy Cobiness (1)
Alex Janvier (1)
Norval Morrisseau (Copper Thunderbird) (1)
Daphne Odjig (2)
Carl Ray (2)
Touring: MacKenzie Art Gallery,
21 September 2013 to 12 January 2014
(7 works)
Winnipeg Art Gallery, 9 May to 31 August
2014 (5 works)
Kelowna Art Gallery,
11 October 2014 to 4 January 2015 (5 works)
McMichael Canadian Art Collection,
10 May to 7 September 2015 (5 works)
Art Gallery of Windsor,
2 October 2015 to 17 January 2016 (5 works)

Saskatoon

Mendel Art Gallery

L-1946
David Thauberger: Road Trips and Other Diversions
11 April 2014 to 6 June 2016
David Thauberger (1)
Touring: Mendel Art Gallery,
11 April to 15 June 2014
Art Gallery of Windsor,
27 June to 21 September 2014
MacKenzie Art Gallery,
2 May to 23 August 2015
Glenbow Museum,
1 October 2015 to 27 February 2016
Confederation Centre Art Gallery,
6 March to 6 June 2016

INTERNATIONAL

FRANCE

Paris

Galleries Nationales du Grand-Palais

L-2129

Élisabeth Louise Vigée Le Brun (1755–1842)
21 September 2015 to 15 May 2016
Élisabeth Louise Vigée Le Brun (1)
(NGC work acquired December 2015)
Touring: Galeries Nationales du Grand-Palais,
21 September 2015 to 11 January 2016
Metropolitan Museum of Art,
9 February 2016 to 15 May 2016

Musée d'Orsay

L-2102

Le Douanier Rousseau. L'innocence archaïque
21 March to 17 July 2016
Fernand Léger (1)

Musée du Louvre

L-2072

Hubert Robert (1733–1808): A Visionary Painter
9 March to 2 October 2016
Hubert Robert (1)
Touring: Musée du Louvre,
9 March to 30 May 2016

GERMANY

Frankfurt

Städelsches Kunstinstitut und Städtische Galerie
L-2002
Maniera: Pontormo, Bronzini and Medici Florence
24 February to 5 June 2016
Jacopo Pontormo (1)
Domenico Puligo (1)

Munich

Stiftung Haus der Kunst

L-1947

Louise Bourgeois: Structures of Existence: The Cells
27 February 2015 to 27 February 2017
Louise Bourgeois (1)
Touring: Stiftung Haus der Kunst,
27 February to 2 August 2015
Garage Museum of Contemporary Art,
25 September 2015 to 17 January 2016
Guggenheim Museum Bilbao,
18 March to 4 September 2016

NETHERLANDS

Amsterdam

Van Gogh Museum

L-2020

Easy Virtue: Prostitution in French Art 1850–1910
21 September 2015 to 19 June 2016
Edgar Degas (1)
Touring: Musée d'Orsay,
31 September 2015 to 20 January 2016
Van Gogh Museum,
19 February to 19 June 2016

SPAIN

Barcelona

La Virreina Centre de la Imatge

L-2051

Michael Snow
8 July to 1 November 2015
Michael Snow (3)

SWITZERLAND

Basel

Fondation Beyeler

L-1927

Peter Doig
22 November 2014 to 23 August 2015
Peter Doig (1)
Touring: Fondation Beyeler,
22 November to 23 March 2015
Louisiana Museum of Modern Art,
17 April to 23 August 2015

UNITED KINGDOM (ENGLAND)**London****Dulwich Picture Gallery****L-1922***From the Forest to the Sea: Emily Carr in British Columbia*

1 November 2014 to 9 August 2015

Emily Carr (17 combined over the 2 venues)

Touring: Dulwich Picture Gallery,

1 November 2014 to 8 March 2015 (13 works)

Art Gallery of Ontario,

11 April to 9 August 2015 (8 works)

National Portrait Gallery**L-1978***Vogue 100*

11 February to 16 May 2016

George Hoyningen-Huene (1)

UNITED STATES**CALIFORNIA****Los Angeles****J. Paul Getty Museum****L-1913***J.M.W. Turner: Painting Set Free*

24 February to 20 September 2015

J.M.W. Turner (1)

Touring: J. Paul Getty Museum,

24 February to 24 May 2015

Fine Arts Museums of San Francisco —

de Young Museum,

20 June to 20 September 2015

Art Gallery of Ontario,

31 October 2015 to 30 January 2016

San Francisco**Fine Arts Museums of San Francisco — de Young Museum****L-2008***Jewel City: Art of the Panama-Pacific International Exposition*

17 October 2015 to 10 January 2016

Edgar Degas (1)

WASHINGTON, D.C.**National Gallery of Art****L-1915***Piero di Cosimo: The Poetry of Painting in Renaissance Florence*

1 February to 3 May 2015

Piero di Cosimo (1)

ILLINOIS**Chicago****Art Institute of Chicago****L-1960***Ireland: Crossroads of Art and Design, 1690–1840*

17 March to 7 June 2015

Peter Lely (1)

Museum of Contemporary Art**L-1980***Doris Salcedo*

21 February to 17 July 2016

Doris Salcedo (1)

Touring: Museum of Contemporary Art,

21 February to 31 May 2015

Solomon R. Guggenheim Museum,

26 June to 14 October 2015

MASSACHUSETTS**Boston****Museum of Fine Arts****L-1791***Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer*

11 October 2015 to 29 May 2016

Nicolaes Maes (1)

Touring: Museum of Fine Arts,

11 October 2015 to 18 January 2016

Nelson-Atkins Museum of Art,

24 February to 29 May 2016

Williamstown**Sterling and Francine Clark Art Institute****L-1904***Van Gogh and Nature*

6 June to 13 September 2015

Vincent van Gogh (1)

NEW YORK**Brooklyn****Brooklyn Museum****L-1886***Witness: Art and Civil Rights in the Sixties*

7 March 2014 to 10 May 2015

James Rosenquist (1)

Touring: Brooklyn Museum,

7 March to 13 July 2014

Hood Museum of Art,

30 August to 14 December 2014

Blanton Museum of Art: The University of

Texas at Austin, 7 February to 10 May 2015

New York City**Dia Art Foundation****L-1840***Carl Andre: Sculpture as Place, 1958–2010*

5 May 2014 to 18 September 2017

Carl Andre (1)

Touring: Dia Art Foundation,

3 May 2014 to 2 March 2015

Museo Nacional Centro de Arte Reina Sofía,

4 May to 12 October 2015

Metropolitan Museum of Art**L-2042***Unfinished: Thoughts Left Visible*

7 March to 5 September 2016

Honoré Daumier (1)

Museum of Modern Art**L-2062***Edgar Degas: A Strange New Beauty*

22 March to 24 July 2016

Edgar Degas (1)

NORTH CAROLINA**Raleigh****Contemporary Art Museum Raleigh****L-2009***Sarah Anne Johnson: WONDERLAND*

5 February to 3 May 2015

Sarah Anne Johnson (5 NGC, 44 CMCP)

North Carolina Museum of Art**L-2017***The Worlds of M.C. Escher: Nature, Science and Imagination*

18 October 2015 to 17 January 2016

M.C. Escher (4)

OHIO**Cleveland****Cleveland Museum of Art****L-2021***Painting the Modern Garden: Monet to Matisse*

11 October 2015 to 5 January 2016

James Tissot (1)

PENNSYLVANIA**Philadelphia****Philadelphia Museum of Art****L-1919***Discovering the Impressionists:**Paul Durand-Ruel and the New Painting*

14 June to 13 September 2015

Théodore Rousseau (1)

TEXAS**Dallas****Dallas Museum of Art****L-1873***Bouquets: French Still-Life Painting from Chardin to Matisse*

26 October 2014 to 22 June 2015

Vincent van Gogh (1)

Touring: Dallas Museum of Art,

26 October 2014 to 1 February 2015

Virginia Museum of Fine Arts,

22 March to 21 June 2015

Nasher Sculpture Center**L-2087***Giuseppe Penone: Being the River, Repeating the Forest*

19 September 2015 to 3 January 2016

Giuseppe Penone (1)

**EXHIBITIONS PRESENTED IN OTTAWA
NATIONAL GALLERY OF CANADA**

M.C. Escher: The Mathemagician
Prints and Drawings Galleries
20 December 2014 to 3 May 2015

Clocks for Seeing: Photography, Time and Motion
Photography Galleries
20 December 2014 to 3 May 2015

Masterpiece in Focus. Mary Pratt: This Little Painting
C218
3 April 2015 to 4 January 2016

Governor General's Awards in Visual and Media Arts
B107 and B108
9 April to 30 August 2015

Alex Colville
Special Exhibitions Galleries
23 April to 7 September 2015

An American Patron: Alex Colville and Lincoln Kirstein
NGC Library and Archives
24 April to 7 September 2015

Chagall: Daphnis & Chloe
Prints and Drawings Galleries
28 May to 13 September 2015

Luminous and True: The Photographs of Frederick H. Evans
Photography Galleries
28 May to 13 September 2015

The Alcuin Society Annual Awards for Excellence in Book Design in Canada
NGC Library and Archives
8 September to 2 October 2015

Pre-Raphaelite Illustration: A Selection from the National Gallery of Canada Library and Archives
NGC Library and Archives
6 October 2015 to 24 March 2016

Beauty's Awakening: Drawings by the Pre-Raphaelites and their Contemporaries from the Lanigan Collection
Prints and Drawings Galleries
9 October to 3 January 2016

Monet: A Bridge to Modernity
Special Exhibitions Galleries
29 October 2015 to 15 February 2016

Kiki Smith and Tony Smith
C218
22 January to 24 April 2016

Human Scale
Special Exhibitions Galleries
11 March to 17 April 2016

Governor General's Awards in Visual and Media Arts
B107 and B107
25 March to 5 September 2016

**Installations of Selected Works
from the Permanent Collection**

Canadian Art Galleries

LAC Canadian Photography: *Travel Photography*
5 March 2015 to 30 August 2015

Janet Cardiff — *Forty-Part Motet*
19 December 2013 to 20 January 2016

LAC Canadian Photography: *Daguerreotypes*
4 September 2015 to 3 April 2016

Jack Bush Donation
Until 26 October 2015

Contemporary Art Galleries

Geoffrey Farmer — *Leaves of Grass*
17 October 2014 to 4 October 2015

David Hartt — Feature Photos and Videos
17 October 2014 to 17 August 2015

Luke Parnell
14 October 2015 to 14 January 2016

Kelly Richardson — *Mariner 9*
17 October 2014 to 3 April 2016

Shary Boyle — *The Cave Painter*
17 October 2014 to 15 November 2015
Selection from the Indigenous Art Collection (Ashoona, Yuxweluptun and Lopez)
19 March 2015 to July 2016

Fiona Banner — *Chinook*
26 March 2015 to 19 April 2016

Contemporary German Painters (Daniel Richter — *The Misunderstanding*; Gerhard Richter — *Lilies*; Neo Rauch — *The Blue Fish*; Eberhard Havekost — *Gast 6, B10*; Jörg Immendorff — *Parade*)
14 May 2015 to mid-November 2016

Louise Bourgeois
11 June to 28 October 2015

Walid Raad — *Let's be honest, the Weather Helped (Saudi Arabia, China, US, Switzerland, NATO, UK, Israel)*
28 August 2015 to 8 June 2016

Basim Magdy — *Every Subtle Gesture*
28 August 2015 to 8 June 2016

Ryan Trecartin — *Junior War*
25 September 2015 to 29 March 2016

Shine a Light: Canadian Biennial 2014
Until 8 September 2015

Ian Wallace — *Abstract Paintings I–XII (The Financial District)*
5 October 2015 to 3 April 2016

Vanessa Paschakarnis — *Shadows for Humans*
17 October 2015 to 8 January 2016

Sophie Ristelhueber — *Fait*
5 November 2015 to 29 March 2016

Joseph Beuys (1921–1986)
4 December 2015 to 26 November 2017

European and American Art Galleries

Selection from the European and American Modern Collection
Ongoing

Selection from the European and American Pop and Modern Art Collection
Ongoing

Inuit Art Galleries

Inuit Art 14: Selection from the Permanent Collection
18 June 2014 to 25 May 2015

Inuit Art 15: Selection from the Permanent Collection
17 July 2015 — Ongoing

**TRAVELLING EXHIBITIONS
ORGANIZED BY THE NATIONAL GALLERY
OF CANADA**

56th Venice Biennale — BGL: *Canadassimo*
Venice, Italy
9 May to 22 November 2015

Zidane: A 21st Century Portrait
Galerie d'art Louise-et-Reuben-Cohen
Moncton, New Brunswick
11 June to 27 September 2015

Beauty's Awakening: Drawings by the Pre-Raphaelites and their Contemporaries from the Lanigan Collection
Leighton House Museum
London, England
12 February to 29 May 2016

Janet Cardiff — *Forty-Part Motet*
Mobile Museum of Art
Alabama, U.S.A.
4 March to 25 September 2016

Masterpiece in Focus — Mary Pratt: This Little Painting
Owens Art Gallery
Sackville, New Brunswick
11 March to 22 May 2016

**TRAVELLING EXHIBITIONS
ORGANIZED IN PARTNERSHIP**

NGC@AGA

Christian Marclay — The Clock
13 February to 12 April 2015

Jack Bush
30 May to 23 August 2015

Chris Cran: Sincerely Yours
12 September 2015 to 3 January 2016

NGC@MOCCA

Store fronts
31 January to 19 April 2015

Scotiabank Contact Photography Festival — *Past Picture*
1 May to 31 May 2015

Michael Elmgreen and Ingar Dragset — *Drama Queens*
25 June to 23 August 2015

NGC@WAG

Ron Mueck
23 May to 4 October 2015

STRATEGIC DIRECTION

The National Gallery of Canada is committed to providing Canadians with a sense of identity and pride in Canada's rich visual arts heritage. Through its collection, exhibitions, loan and educational programs, publications and outreach initiatives, the Gallery aspires to be a model of excellence in furthering knowledge of the visual arts, both within Canada and internationally. Through its collaboration with national and international institutions, the Gallery seeks to make art accessible, meaningful, and vital to diverse audiences of all ages.

The work of the National Gallery of Canada is made possible in part through generous financial support from the Government of Canada. The Gallery is committed to effective stewardship of public and private funding, and to transparent and accountable operations. The Gallery has set the following three Strategic Priorities for the 2015-16 year, reflecting its commitment to enhancing the visitor experience and achieving excellence in delivering its mandate:

1. Increasing attendance
2. Investing in infrastructure
3. Diversifying revenues

OPERATING ENVIRONMENT

During the year, the Gallery focused on a broad and diverse offering of exhibitions in Ottawa. These stimulating and informative visual arts experiences attracted 416,442 visitors in 2015-16, which marks significant growth over the 292,397 visitors welcomed in 2014-15.

The major summer exhibition, *Alex Colville*, focused on the renowned Canadian master. The Gallery also hosted the critically acclaimed *Monet: A Bridge to Modernity* exhibition, which focused on the artist's innovative experiments with the bridge motif in the aftermath of the Franco-Prussian War.

Beauty's Awakening: Drawings by the Pre-Raphaelites and their Contemporaries from the Lanigan Collection highlighted the evolution of British draughtsmanship across the entirety of the Victorian Era. *Chagall: Daphnis & Chloé* explored the second-century Greek tale through a series of ethereal and fanciful lithographs.

Photography exhibitions included *Luminous and True: The Photographs of Frederick H. Evans*, *Mirrors with Memory: Daguerreotypes from Library and Archives Canada*, and *For the Record: Early Canadian Travel Photography*. In collaboration with the Canada Council for the Arts and the Governor General of Canada, the Gallery was also pleased to host the *Governor General's Awards in Visual and Media Arts 2015*.

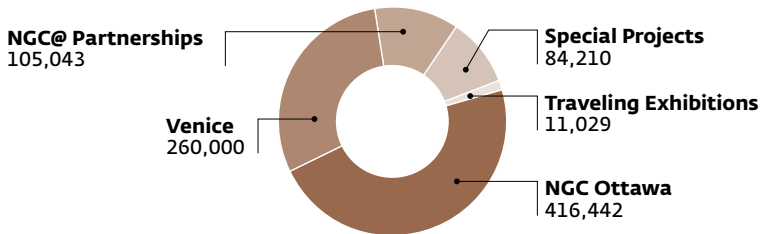
In addition, during this fiscal year, the Gallery welcomed 200,282 visitors to its travelling exhibitions, and to those presented in partnership with NGC@ institutions.

In accordance with a mandate to develop and make known Canadian art internationally, the Gallery coordinated Canada's exhibition at the prestigious 2015 Venice Biennale. Québec City artist collective, BGL, prepared and installed the remarkable work *Canadassimo*. The installation was viewed by nearly 260,000 visitors.

Total attendance to all venues combined was 876,724 visitors.

2015–16 Attendance by Venue

876,724 visitors in total



The Gallery continued its capital infrastructure renewal in 2015–16, including the launch of the Boutique revitalization project, a major capital renovation which will be completed in 2016–17. This renovation aims to remodel the store’s footprint to maximize sales potential, reduce operating costs, and enhance the visitor experience.

In November 2015, the Gallery announced the creation of the Canadian Photography Institute. Partnering with collector and philanthropist David Thomson and with Founding Partner Scotiabank, the Canadian Photography Institute will house one of the world’s most comprehensive collections of photographs and related materials, and will be a world-class multidisciplinary research centre dedicated to the history, evolution and future of photography.

The Gallery was delighted to receive many significant contributions of items for the national collection throughout the year. Tens of thousands of donated items, valued at more than \$50 million, have had a transformative effect on the collection.

FINANCIAL OVERVIEW

The Gallery achieved a surplus of \$1.0 million for the year, which represents less than 1% of total revenues earned. Exceptional attendance at exhibitions held both nationally and internationally resulted in significant growth in self-generated revenue. As a result of this surplus, the Gallery’s accumulated unrestricted net assets had increased to \$8.5 million by the end of the year.

PARLIAMENTARY APPROPRIATIONS

Parliamentary appropriations for the year totalled \$49.2 million, as compared to \$50.6 million in the prior year. This small decrease is largely the result of reduced appropriations used for the purchase of items for the collection.

Appropriations used for operating and capital totalled \$40.5 million, as compared to \$40.4 million in the prior year. Appropriations for 2015–16 include supplementary parliamentary funding of \$2 million for payments related to the termination of employee severance benefits. During 2015–16, the Board of Directors also passed a resolution to set aside \$2.6 million in deferred contributions for the future purchase of capital assets, a reallocation that was communicated to the Treasury Board during the fiscal year.

Appropriations used for the purchase of items for the national collection totalled \$8.7 million, compared to \$10.2 million in the previous year. These appropriations are deferred upon receipt and are only recognized at the time items are purchased.

OPERATING REVENUE AND CONTRIBUTIONS

Operating revenue for the year totalled \$7.6 million, which is a significant increase from \$5.8 million in the prior year. Exceptional attendance throughout the year has driven substantial revenue increases for admission, parking and the Boutique. Programming also had a positive impact on membership renewals, resulting in increased membership revenues.

Sponsorships and contributions reached \$52.2 million for the year, as compared to \$6.2 million in the prior year. The Gallery was pleased to receive several significant contributions of works of art during the year, valued at a total of \$50.4 million, as compared to \$3.9 million in the prior fiscal year. The Gallery reports contributed items for the collection as an offsetting contribution revenue and acquisition expense.

Additional details related to operating revenues and contributions are provided in Schedule 1 of the 2015-16 financial statements.

Excluding contributed works of art, the Gallery recognized \$1.8 million in sponsorships and contributions, as compared to \$2.3 million in the prior year. A portion of the sponsorships and contributions received are in support of the 2015 Venice Biennale.

COST OF OPERATIONS

Excluding the acquisition of items for the national collection, which is discussed below, the Gallery spent \$49.7 million on operations during the year: an increase of \$1.3 million when compared to the results of the previous year. Salaries and benefits increased primarily as a result of merit and economic increases. The Gallery also had increased expenditures related to advertising and cost of goods sold. In addition, travel costs increased in 2015-16, due in part to the installation of Canada's exhibit at the 2015 Venice Biennale. The costs related to this international exhibition are funded exclusively through the support of individuals, corporations and foundations.

Freight, cartage and postage costs decreased, as compared to the same period during the previous year, primarily as a result of higher transportation costs in 2014, due to borrowed works of art from overseas for the summer special exhibition, *Gustave Doré (1832-1883): Master of Imagination*.

Additional details related to 2015-16 expenses are provided in Schedule 2 of the 2015-16 financial statements.

COLLECTIONS

During the year, the Gallery purchased items for the Collection in the amount of \$8.0 million, compared to \$9.8 million in the prior year. As mentioned above, the Gallery also received contributed items for the national collection in the amount of \$50.4 million, compared to \$3.9 million in the prior year. Notable additions to the collection during the year include the Origins of Photography collection, *Bonsecours Market, Montreal* by William Raphael, *Wisdom defending Youth against Love* by Charles Meynier, more than 50 works by the esteemed Canadian painter, James Wilson Morrice, and *Countess Anna Ivanova Tolstaya* by Élisabeth Louise Vigée Le Brun. At the end of the year, the Gallery reported \$2.2 million in deferred contributions available for the purchase of items for the collection.

FACILITIES MAINTENANCE AND CAPITAL

The Gallery spent \$1.7 million on capital projects during the year, and \$1.3 million in the year prior. At the end of the year, the Gallery reported \$6.7 million in deferred contributions available for the purchase of capital assets.

OUTLOOK

The Gallery welcomed additional capital funding allocated, through Budget 2016, for Federal Cultural Infrastructure. Through these funding allocations, the Gallery will receive \$9.6 million, over the next two years, to replace windows and skylights in the Main Entrance Pavilion and Colonnade.

The Canada Science and Technology Museums Corporation proposal to build a new collection storage facility, to house its own collection as well as overflow from the collections from the National Gallery of Canada and Canadian Conservation Institute, was also announced in the 2016 federal budget. Savings in operating costs are expected once the project is completed.

To celebrate the 150th anniversary of Canadian Confederation in 2017, the Gallery will undertake, through 2016–17, a major reconception and full renovation of the Canadian and Indigenous Galleries, complemented by a commemorative publication.

During 2016–17, the Gallery will also invest in capital initiatives targeted at improving the visitor experience and engagement through its online presence, auditorium, wayfinding and digital signage.

Budget 2016 provides significant relief when it comes to the Gallery's long-term capital plan. The Gallery is, however, still experiencing capital funding pressure given that the demand for investment in life-cycle maintenance and repairs to the building and mechanical systems — along with emerging demands associated with remaining relevant in the digital age — will increase. The Gallery will continue to review its Long Term Capital Plan, and will prioritize available resources to ensure that the most pressing projects are completed.

During 2016–17, the Gallery will also continue to face escalating non-discretionary costs associated with operating and maintaining its facilities, and ensuring protection of the collection. Increased salary costs are also expected in 2016–17 as a result of merit and economic increases, along with the hiring of additional resources associated with the Gallery's initiatives to engage and attract audiences. Given that parliamentary funding for operating costs is not expected to change, inflationary increases for salaries, as well as utilities and protection services, must be funded either through internal reallocation or through revenue growth. The Gallery continues to explore and invest in targeted initiatives designed to expand and diversify self-generated revenues, sponsorships, and contributions.

STATEMENT OF MANAGEMENT RESPONSIBILITY

The accompanying financial statements of the National Gallery of Canada (the Gallery) and all information in this annual report are the responsibility of management. The financial statements include some amounts that are necessarily based on management's estimates and judgment.

The financial statements have been prepared in accordance with Canadian public-sector accounting standards (PSAS) for Government Non-For-Profit Organizations. Financial information presented elsewhere in the annual report is consistent with that contained in the financial statements.

In discharging its responsibility for the integrity and fairness of the financial statements, management maintains financial and management control systems and practices designed to provide reasonable assurance that transactions are authorized, assets are safeguarded, proper records are maintained and transactions are in accordance with Part X of the *Financial Administration Act* (FAA) and regulations, the *Museums Act* and regulations, the by-laws of the Gallery, and the directive issued pursuant to section 89 of the FAA, as described in Note 1 of the financial statements.

The Board of Trustees is responsible for ensuring that management fulfills its responsibilities for maintaining adequate control systems and the quality of financial reporting. The Audit and Finance Committee of the Board of Trustees meets regularly with management and internal auditors, and with external auditors to discuss auditing, internal controls and other relevant financial matters. The Committee reviews the financial statements and presents its recommendation to the Board of Trustees. The Board of Trustees approves the financial statements.

The external auditor, the Auditor General of Canada, is responsible for auditing the financial statements and for issuing a report thereon to the Minister of Canadian Heritage.



Marc Mayer
Director



Julie Peckham
Deputy Director,
Administration and Chief Financial Officer

Ottawa, Canada
June 14, 2016



INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage

Report on the Financial Statements

I have audited the accompanying financial statements of the National Gallery of Canada, which comprise the statement of financial position as at 31 March 2016, and the statement of operations, statement of changes in net assets and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian public sector accounting standards, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

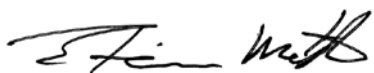
Opinion

In my opinion, the financial statements present fairly, in all material respects, the financial position of the National Gallery of Canada as at 31 March 2016, and the results of its operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Report on Other Legal and Regulatory Requirements

As required by the *Financial Administration Act*, I report that, in my opinion, the accounting principles in Canadian public sector accounting standards have been applied on a basis consistent with that of the preceding year.

Further, in my opinion, the transactions of the National Gallery of Canada that have come to my notice during my audit of the financial statements have, in all significant respects, been in accordance with Part X of the *Financial Administration Act* and regulations, the *Museums Act* and regulations, the by-laws of the National Gallery of Canada, and the directive issued pursuant to section 89 of the *Financial Administration Act* described in Note 1 to the financial statements.



Etienne Matte, CPA, CA
Principal
for the Auditor General of Canada

14 June 2016
Ottawa, Canada

STATEMENT OF FINANCIAL POSITION**For the year ended March 31**

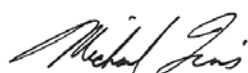
(in thousands of dollars)

	2016	2015
Assets		
Current		
Cash and cash equivalents (Note 3)	\$ 13,061	\$ 6,094
Restricted cash and cash equivalents (Note 3)	10,254	—
Investment (Note 4)	—	6,641
Restricted investment (Note 4)	—	9,452
Accounts receivable (Note 5)	1,220	1,324
Inventory	567	547
Prepaid expenses	336	1,445
Total current assets	25,438	25,503
Collection (Note 6)	1	1
Capital assets (Note 7)	79,837	84,400
	\$ 105,276	\$ 109,904
Liabilities and Net Assets		
Liabilities		
Current liabilities		
Accounts payable and accrued liabilities (Note 8)	\$ 4,027	\$ 3,031
Accrued salaries and benefits (Note 9)	1,770	4,451
Deferred contributions for the purchase of objects for the Collection (Note 10)	2,204	2,787
Deferred contributions for the purchase of capital assets (Note 10)	6,689	4,817
Other deferred contributions (Note 10)	1,245	1,732
Total current liabilities	15,935	16,818
Employee future benefits (Note 11)	932	1,161
Deferred contributions for the amortization of capital assets (Note 12)	79,215	83,778
Total liabilities	96,082	101,757
Net Assets		
Unrestricted	8,456	7,409
Investment in capital assets (Note 7)	622	622
Permanently endowed	116	116
Total net assets	9,194	8,147
	\$ 105,276	\$ 109,904

Contingencies and Contractual obligations (notes 14 and 15)

The accompanying notes and schedules form an integral part of the financial statements.

Approved by the Board of Trustees:


Michael J. Tims
Chairperson

G. Howard Kroon
Chairperson, Audit and Finance Committee

STATEMENT OF CHANGES IN NET ASSETS

For the year ended March 31

(in thousands of dollars)	Unrestricted	Investment in capital assets	Permanently endowed	2016	2015
Net assets, beginning of the year	\$ 7,409	\$ 622	\$ 116	\$ 8,147	\$ 7,795
Net result of operations for the year	1,047	—	—	1,047	352
Net change in investment in capital assets (Note 7)	—	—	—	—	—
Net assets, end of the year	\$ 8,456	\$ 622	\$ 116	\$ 9,194	\$ 8,147

The accompanying notes and schedules form an integral part of the financial statements.

STATEMENT OF OPERATIONS

For the year ended March 31

(in thousands of dollars)	2016	Restated (Note 3) 2015
Operating revenue and contributions	\$ 9,474	\$ 8,024
Contributed items for the Collection	50,403	3,949
Total operating revenue, sponsorships, and contributions (Schedule 1)	59,877	11,973
Expenses		
Collection		
Operations	6,619	6,740
Purchase of items for the Collection (Note 6)	7,973	9,847
Contributed items for the Collection (Note 6)	50,403	3,949
Total — Collection	64,995	20,536
Outreach	14,338	13,654
Accommodation	19,753	19,768
Administration	8,944	8,285
Total expenses (Schedule 2)	108,030	62,243
Net results before Parliamentary Appropriations	(48,153)	(50,270)
Parliamentary appropriations (Note 13)	49,200	50,622
Net result of operations	\$ 1,047	\$ 352

The accompanying notes and schedules form an integral part of the financial statements.

A Statement of Remeasurement Gains and Losses has been excluded, as there have been no remeasurement gains and losses.

STATEMENT OF CASH FLOWS**For the year ended March 31**

(in thousands of dollars)

	2016	2015
Operating activities		
Cash received from clients	\$ 7,251	\$ 6,276
Parliamentary appropriations received	42,583	41,660
Cash paid to suppliers	(29,143)	(31,179)
Payments related to salary and benefits	(23,283)	(19,663)
Cash received from reimbursed Collection items	149	—
Interest received	232	263
Total cash flow used for operating activities	(2,211)	(2,643)
Investing activities		
Acquisition of investments	(31,028)	(23,000)
Disposal of investments	47,121	12,100
Total cash flow used for investing activities	16,093	(10,900)
Capital activities		
Payments related to capital acquisitions	(1,413)	(2,494)
Total cash flow used for capital activities	(1,413)	(2,494)
Financing activities		
Funding for the acquisition of capital assets	3,600	2,170
Restricted contributions and related investment income	1,152	1,931
Total cash flow from financing activities	4,752	4,101
Total cash flow	17,221	(11,936)
Cash and cash equivalents, beginning of the year		
Cash and cash equivalents	6,094	7,106
Restricted cash and cash equivalents	—	10,924
	6,094	18,030
Cash and cash equivalents, end of the year		
Cash and cash equivalents	13,061	6,094
Restricted cash and cash equivalents	10,254	—
	\$ 23,315	\$ 6,094

The accompanying notes and schedules form an integral part of the financial statements.

NOTES TO THE FINANCIAL STATEMENTS

March 31, 2016

1. AUTHORITY, OBJECTIVES AND ACTIVITIES

The National Gallery of Canada (the Gallery) was established on July 1, 1990 by the *Museums Act* as a Crown corporation under Part I of Schedule III to the *Financial Administration Act*, and is not subject to income tax under the provisions of the *Income Tax Act*.

The Gallery's mandate as stated in the *Museums Act* is to develop, maintain and make known, throughout Canada and internationally, a Collection of works of art, both historic and contemporary, with special but not exclusive reference to Canada, and to further knowledge, understanding and enjoyment of art in general among all Canadians.

In July 2015, the Gallery was issued a directive (P.C. 2015-1105) pursuant to section 89 of the *Financial Administration Act* to align its travel, hospitality, conference and event expenditure policies, guidelines and practices with Treasury Board policies, directives and related instruments on travel, hospitality, conference and event expenditures in a manner that is consistent with the Gallery's legal obligations, and to report on the implementation of this directive in the Gallery's next corporate plan. The Gallery's objective is to implement the directive in a way that does not hinder its ability to deliver its mandate. The Treasury Board travel, hospitality, conference and event requirements will apply to the Gallery's activities except those cultural activities exempt under section 27 of the *Museums Act*. Cultural activities exempted include the acquisition, disposal, conservation or use of any of the Gallery's material relevant to its activities; activities and programs for the public such as exhibitions, displays and publications; and research activities. As at March 31, 2016, the Gallery is in the process of formally aligning its policies, guidelines, and practices with Treasury Board instruments. The Gallery expects to be aligned by September 30, 2016. Reporting on the implementation of the directive will be included in the 2016-17 to 2020-21 Corporate Plan.

The Gallery's operations are divided into four mutually supportive activities which work together to meet all aspects of its mandate. These activities are:

Collection

To acquire, preserve, research and document historic and contemporary works of art in order to represent and present arts heritage. This includes curatorial research, acquisitions and preservation.

Outreach

To foster broad access nationally and internationally to the Gallery's Collection, research, exhibitions and expertise. This includes exhibitions, both in the National Capital Region and other venues in Canada and abroad, educational programming and publications, fundraising, communications and marketing activities designed to reach as wide an audience as possible.

Accommodation

To provide secure and suitable facilities which are readily accessible to the public, for the preservation and exhibition of the national collection. This includes expenses relating to the operations and maintenance of facilities, including security services. Payments in lieu of taxes, and amortization of capital assets, are also part of this category.

Administration

To provide direction, control and effective development and administration of resources. This includes support services such as human resources, finance, information technology and visitor services. Costs of goods sold through the Boutique are also part of this category.

2. SIGNIFICANT ACCOUNTING POLICIES

These financial statements have been prepared in accordance with Canadian public-sector accounting standards (PSAS) for government not-for-profit organizations (GNFPO). The Gallery has prepared the financial statements applying the Section 4200 series of PSAS. The Gallery applies the deferral method of accounting for contributions for government not-for-profit organizations.

Significant accounting policies are:

(a) Financial Instruments

The Gallery's financial assets and liabilities are classified and measured as follows:

In accordance with the Gallery's Investment Policy, all investments are held in the form of cash and cash equivalents, demand deposits with financial institutions, money market funds, and guaranteed investment certificates. These instruments are designated in the fair value category, and are measured at fair value based on quoted prices in active markets. Any unrealized fluctuations in the fair value of these investments would be reported on the Statement of Remeasurement Gains and Losses. Any realized gains and losses are reclassified to the Statement of Operations. Investments are tested for impairment at the statement date, and any permanent impairment would be reported on the Statement of Operations. Transaction costs are recorded as expenses in the Statement of Operations in the year incurred.

All financial instruments measured at fair value need to be categorized into one of three hierarchical levels, described for disclosure below. Each level is based on the transparency of the inputs used to measure the fair values of assets and liabilities.

- Level 1 — Inputs are unadjusted quoted prices of identical instruments in active markets.
- Level 2 — Inputs other than quoted prices included in Level 1 that are observable for the asset or liability, either directly or indirectly.
- Level 3 — One or more significant inputs used in a valuation technique are unobservable in determining fair values of the instruments.

The Gallery's financial instruments measured at fair value are categorized at Level 1, as the fair value is measured at prices identical to instruments in active markets.

Accounts Receivable, Accounts Payable and Accrued Liabilities are measured at amortized cost. Accounts Receivable are reported net of a provision for impairment or uncollectability. Accounts Payable and Accrued Liabilities are derecognized only when the liability has been extinguished.

The Gallery does not hold any derivative instruments.

(b) Cash and Cash Equivalents and Restricted Cash and Cash Equivalents

Cash and cash equivalents consist of deposits with financial institutions that can be withdrawn without prior notice or penalty, and investments in money market instruments, as well as guaranteed investment certificates with terms of maturity of 90 days or less.

Restricted cash and cash equivalents may arise from unused appropriations, deferred contributions and endowments from individuals and corporate entities for a specified purpose. Restricted cash and cash equivalents consist of deposits with financial institutions and guaranteed investment certificates with maturity of 90 days or less.

In accordance with the Gallery's Investment Policy, funds in excess of immediate requirements are invested. Investments are limited to fixed income securities including deposits or deposit instruments of, or guaranteed by, the eight major Canadian chartered banks. Fixed income securities must be rated R1 or better, and bonds must be rated BBB or better in accordance with the ratings of the Dominion Bond Rating service (DBRS), or equivalent service.

(c) Investment and Restricted Investment

Investment consists of investment in guaranteed investment certificates with terms of maturity exceeding 90 days. Restricted investment may arise from unused appropriations, deferred contributions and endowments from individuals and corporate entities for a specified purpose.

In accordance with the Gallery's Investment Policy, funds in excess of immediate requirements are invested. Investments are limited to fixed income securities including deposits or deposit instruments of, or guaranteed by, the eight major Canadian chartered banks. Fixed income securities must be rated R1 or better and bonds must be rated BBB or better in accordance with the ratings of the Dominion Bond Rating service (DBRS), or equivalent service.

(d) Accounts Receivable

Accounts receivable are stated at amounts expected to be ultimately realized; a provision is made for receivables where recovery is considered uncertain and is established based on specific credit risk associated with individual clients and other relevant information.

(e) Inventory

Inventory is recorded at the lower of cost less discount or net realizable value. Inventory cost is the purchase price less discount, and net realizable value is based on retail prices. In the case of books and publications, the cost is written down over a maximum of three years to take obsolescence into account.

(f) Prepaid Expenses

Prepaid expenses consist of services paid in advance that will be received within twelve months of the date of the Statement of Financial Position.

(g) Capital Assets

Land and buildings owned by the Government of Canada and under the control of the Gallery are recorded at their estimated historical cost for land, and at their estimated historical cost less accumulated amortization for buildings. The historical net costs of the building have been credited to deferred contributions for the amortization of capital assets, and the estimated historical cost of the land has been credited to net assets. Leasehold improvements are amortized over the lesser of the remaining lease term or estimated useful life. Other capital assets are recorded at cost and, with the exception of land, are amortized over their estimated useful life.

Amortization is calculated using the straight-line method over their estimated useful lives as follows:

Building	40 years
Building improvements	10 to 25 years
Leasehold improvements	15 years
Permanent exhibitions	10 to 15 years
Equipment and furniture	3 to 12 years
Vehicles	5 years
Intangible assets	3 years

Capital projects in progress are transferred to the appropriate capital asset classification upon completion, and are then amortized.

(h) Collection

The Gallery holds a national collection of works of art and archival material for the benefit of Canadians, present and future. The collection is shown as an asset at a nominal value of \$1,000 due to the practical difficulties of determining a meaningful value for these assets. Items purchased for the collection are recorded in the Statement of Operations as an expense in the year of acquisition, with an equivalent amount recorded as parliamentary appropriations for the purchase of objects for the collection. Items contributed to the Collection are recorded in the Statement of Operations as a contribution and an offsetting expense when the following three criteria are met: i) the items donated have been approved as per the Gallery's Acquisition Policy; ii) legal transfer has taken place between the donor and the Gallery; and iii) a fair market value has been assigned to the donated items by independent valuers.

(i) Contingent Liabilities

Contingent liabilities are potential liabilities which may become actual liabilities when one or more future events occur or fail to occur. If the future event is likely to occur or fail to occur, and a reasonable estimate of the loss can be made, an estimated liability is recognized and an expense is recorded. If the likelihood is not determinable or an amount cannot be reasonably estimated, the contingency is disclosed in the notes to the financial statements.

(j) Employee Future Benefits***Pension Benefits***

A majority of all Gallery employees are covered by the public service pension plan (the "Plan"), a contributory defined benefit plan established through legislation and sponsored by the Government of Canada.

Contributions are required by both the employees and the Gallery to cover current service cost. Pursuant to legislation currently in place, the Gallery has no legal or constructive obligation to pay further contributions with respect to any past service or funding deficiencies of the Plan. Consequently, the Gallery's contributions are recognized as an expense in the year when employees have rendered service, and represent the total pension obligation of the Gallery.

Severance Benefits and Sick Leave Benefits

Certain employees are entitled to severance and sick leave benefits, as provided for under labour contracts and conditions of employment. The cost of these benefits is accrued as the employees render the services necessary to earn them. Under current labour contracts, employees no longer accumulate severance benefits. Severance liability represents amounts owed to employees who, at the time of plan cessation, elected to defer payment until termination of employment. The accrued benefit obligation for severance benefits is calculated based on actuarial valuation, on the employees' salaries and number of years of service, accumulated until plan ceased, discounted at an appropriate rate. Sick-leave benefits accumulate but do not vest. The liability for sick-leave benefits is calculated using an actuarial cost method, and is recognized based on the probability of usage by employees established per historical data.

(k) Foreign Currency Translation

Monetary assets and liabilities denominated in foreign currencies are translated into Canadian dollars using exchange rates at the Statement of Financial Position date. Revenues and expenses are translated at exchange rates in effect at the time of the transaction. Foreign currency exchange gains or losses for the year are included in financial charges (refer to Schedule 2, miscellaneous).

(l) Revenue Recognition

Parliamentary Appropriations

Parliamentary appropriations for operating expenditures are recognized in the fiscal year for which they are approved.

Parliamentary appropriations for the purchase of objects and related costs for the national collection are initially recorded as deferred contributions for the purchase of objects for the collection in the year of entitlement and are recognized in the Statement of Operations at the time the acquisitions are made.

Parliamentary appropriations received for the purchase of capital assets are initially recorded as deferred contributions for the purchase of capital assets. When the purchases are made, the portion of the parliamentary appropriations used to make the purchases is recorded as deferred contributions for the amortization of capital assets and amortized on the same basis as the related capital assets.

Contributions

Unrestricted contributions are recognized as revenue when received or receivable, if the amount to be received can be reasonably estimated and collection is reasonably assured.

Contributions from non-owners received for specific purposes are recorded as other deferred contributions, and are recognized in the year in which the related expenses are incurred and requirements are met. Investment income arising from restricted contributions is also recorded in other deferred contributions when earned, and recognized as revenue in the Statement of Operations in the year the conditions are met.

Contributed services, when used in the normal course of the Gallery's operations and would otherwise have been purchased, are recorded at their estimated fair value at the date they are received by the Gallery. Volunteers contribute a significant number of hours each year. Because of the difficulty of determining their fair value, their contributed services are not recognized in these financial statements.

Operating Revenues

Operating revenues consist of Boutique and publishing sales, admissions, rental of public spaces, parking, memberships, interest revenues, travelling exhibitions, education services, art loans and other miscellaneous revenues. Operating revenues are recognized in the year in which services are provided. Funds received in return for future services are deferred.

(m) Endowments

Endowments consist of restricted donations received by the Gallery. Upon receipt, the endowment is recorded as an increase to net assets, as the principal is required to remain intact. Investment income generated from endowments is recorded as deferred contributions until it is used in accordance with the purpose established by the donor, at which point it is recognized as revenue in the Statement of Operations.

(n) National Gallery of Canada Foundation

The Gallery and the National Gallery of Canada Foundation (the "Foundation") are related by virtue of the Gallery's economic interest in the Foundation. The Foundation is a separate, significantly influenced, legal entity, with a mandate to seek and obtain major donations to support the Gallery's mandate and assist in achieving the Gallery's vision. The financial statements of the Foundation have been audited but have not been consolidated in the Gallery's financial statements. The Foundation's financial statements are summarized in note 17 and the complete statements are available upon request.

(o) Use of Estimates

The preparation of financial statements is in accordance with PSAS, and requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the reported amounts of income and expenses for the year. Employee-related liabilities, estimated useful life of capital assets, salary accruals and contingent liabilities are the most significant items for which estimates are used. Actual results could differ significantly from those estimated. The Gallery also used estimates and assumptions for the market value of land and building at the date of transfer of custody from Public Works and Government Services Canada.

3. CASH AND CASH EQUIVALENTS

The Gallery makes short-term, low-risk investments in guaranteed investment certificates and money market funds. During the year ended March 31, 2016, cash and cash equivalents yielded an average return of 0.93% (year ended March 31, 2015: 1.10%). Due to the short term and nature of these investments, cost approximates fair value.

(in thousands of dollars)	As at March 31, 2016	As at March 31, 2015
Cash	\$ 9,312	\$ 3,049
Money market and short term investments	14,003	3,045
	23,315	6,094
Less: amounts allocated for restricted purposes		
Deferred appropriations for the purchase of objects for the Collection	2,204	—
Deferred appropriations for the purchase of capital assets	6,689	—
Other deferred contributions	1,245	—
Endowments	116	—
	10,254	—
Unrestricted cash and cash equivalents	\$ 13,061	\$ 6,094

4. INVESTMENTS

During the year ended March 31, 2016, investments yielded an average return of 1.27% (year ended March 31, 2015 — 1.49%).

(in thousands of dollars)	As at March 31, 2016	As at March 31, 2015
Guaranteed investment certificates	—	16,000
Common shares	—	93
	—	16,093
Less: amounts allocated for restricted purposes		
Deferred appropriations for the purchase of objects for the Collection	—	2,787
Deferred appropriations for the purchase of capital assets	—	4,817
Other deferred contributions	—	1,732
Endowments	—	116
	—	9,452
Unrestricted investment	\$ —	\$ 6,641

At March 31, 2016, the Gallery held no investments.

At March 31, 2015, the Gallery held the following investments;

- Guaranteed investment certificate with face value \$5,000,000, yield of 1.50%, and a maturity date of March 26th, 2016
- Guaranteed investment certificate with face value \$11,000,000, yield of 1.45%, and a maturity date of July 5th, 2015
- Common shares in the amount of \$92,539

5. ACCOUNTS RECEIVABLE

Accounts receivable are net of applicable allowance for doubtful accounts.

(in thousands of dollars)	As at March 31, 2016	As at March 31, 2015
Trades receivable	\$ 435	\$ 280
Appropriations receivable	129	535
Taxes receivable	616	488
Trades receivable — Government Departments and Crown Corporations	40	21
	\$ 1,220	\$ 1,324

6. COLLECTION

The Gallery has an extensive collection of visual art, particularly Canadian art. The main collecting areas are:

- Canadian Art, including Early (pre-1867) and Later (post-1867) Canadian Art.
- Indigenous Art, including First Nations and Métis Art, Inuit Art, and International Indigenous Art
- International Art, including paintings, sculpture and decorative arts both historical and modern (pre-1980)
- Contemporary Art, including both Canadian and International Art (post-1980)
- Photographs, including Canadian Historical (pre-1967) and Contemporary as well as International (pre-1980)
- Library and Archival material

The Gallery acquires items for the collection by purchase, gift and bequest. Acquisitions in the year, by funding source, are as follows:

(in thousands of dollars)	2016	2015
Purchase from Appropriations	\$ 7,932	\$ 9,421
Purchase from private donations	41	426
Total purchases	7,973	9,847
Gifts or bequests, at estimated fair value	50,403	3,949
Total acquisitions	\$ 58,376	\$ 13,796

Acquisitions in the year, by collecting area, are as follows:

(in thousands of dollars)	2016	2015
Canadian Art	\$ 21,671	\$ 1,056
Indigenous Art	624	609
International Art	11,952	2,873
Contemporary Art	3,249	5,748
Photographs	19,414	1,614
Library and Archives	1,466	1,896
Total acquisitions	\$ 58,376	\$ 13,796

During the year in review, a collection item purchased during the prior year was returned to the vendor. The Gallery was reimbursed \$149,209 (\$0 in 2014-15). This amount has been allocated to deferred appropriations for the purchase of objects for the Collection and thereby restricted to the purchase of items for the national collection.

7. CAPITAL ASSETS

Building improvements and permanent exhibitions include, respectively, \$941,850 and \$60,000 for unamortized work-in-progress capital projects at March 31, 2016 (\$426,653 and \$0 at March 31, 2015).

(in thousands of dollars)	Cost	Accumulated amortization	As at March 31, 2016 Net book value	As at March 31, 2015 Net book value
Land	\$ 622	\$ —	\$ 622	\$ 622
Building	155,928	108,175	47,753	51,651
Building improvements	43,744	14,746	28,998	29,478
Leasehold improvements	2,480	827	1,653	1,819
Equipment and furniture	24,311	23,640	671	656
Permanent exhibitions	60	—	60	—
Vehicles	379	339	40	68
Intangible assets	1,203	1,163	40	106
	\$ 228,727	\$ 148,890	\$ 79,837	\$ 84,400

The net change in investment in capital assets is as follows:

(in thousands of dollars)	2016	2015
Capital asset additions	\$ 1,728	\$ 1,264
Less: capital assets financed through contributions	(1,728)	(1,264)
	—	—
Deferred contributions used for the amortization of capital assets	6,291	6,262
Amortization of capital assets	(6,291)	(6,262)
Net change in investment in capital assets	\$ —	\$ —

8. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

(in thousands of dollars)	As at March 31, 2016	As at March 31, 2015
Trades payable	\$ 2,679	\$ 2,485
Due to Government Departments and Crown Corporations	1,040	375
Unearned revenue	308	171
	\$ 4,027	\$ 3,031

9. ACCRUED SALARIES AND BENEFITS

(in thousands of dollars)	As at March 31, 2016	As at March 31, 2015
Salary related liabilities	\$ 908	\$ 2,034
Accrued benefit liability, short term portion (note 11)	48	1,636
Vacation and compensatory time accruals	814	781
	\$ 1,770	\$ 4,451

10. DEFERRED CONTRIBUTIONS

The Gallery receives an \$8,000,000 annual appropriation for the purchase of objects for the national collection. The Gallery accumulates these funds in a separate account which it uses to acquire, when opportunities arise, historically important, unique and high-quality works that strengthen the collection. Within the Gallery's general parliamentary appropriation for operating and capital expenditures, there are amounts that have been approved by the Treasury Board as funding for projects of a capital nature. The Gallery is in receipt of other deferred contributions from individuals, corporations and foundations that are restricted to a specific purpose.

(in thousands of dollars)	Appropriations for the purchase of objects for the collection	Appropriations for the purchase of capital assets	Other deferred contributions	2016	2015
Beginning balance, as at April 1	\$ 2,787	\$ 4,817	\$ 1,732	\$ 9,336	\$ 10,808
Appropriations received in the year	8,000	3,600	—	11,600	10,170
Reimbursement for prior year purchase	149	—	—	149	—
Non-Government funding received in the year	—	—	716	716	1,649
	10,936	8,417	2,448	21,801	22,627
Amounts recognized as revenue in the year	(7,932)	—	(1,203)	(9,135)	(11,227)
Related acquisition costs	(800)	—	—	(800)	(800)
Purchase of capital assets in the year	—	(1,728)	—	(1,728)	(1,264)
Ending balance, as at March 31	\$ 2,204	\$ 6,689	\$ 1,245	\$ 10,138	\$ 9,336

11. EMPLOYEE FUTURE BENEFITS

Pension Benefits

Substantially all of the employees of the Gallery are covered by the public service pension plan (the "Plan"), a contributory defined benefit plan established through legislation and sponsored by the Government of Canada. Contributions are required by both the employees and the Gallery. The President of the Treasury Board of Canada sets the required employer contributions, based on a multiple of the employees' required contribution. The required employer contribution rate for 2015-16 was dependent on the employee's employment start date. For employment start dates before January 1, 2013, the Gallery's general contribution rate, effective at year-end, was 10.41% (10.43% as at March 31, 2015). For employment start dates after December 31, 2012, the Gallery's general contribution rate, effective at year-end, was 8.72% (9.02% as at March 31, 2015). Total contributions of \$1,865,000 (\$1,753,000 as at March 31, 2015) were recognized as expenses in the current year.

The Government of Canada holds a statutory obligation for the payment of benefits relating to the Plan. Pension benefits generally accrue up to a maximum period of thirty-five years at an annual rate of 2% of pensionable service times the average of the best five consecutive years of earnings. The benefits are coordinated with Canada/Québec Pension Plan benefits and they are indexed to inflation.

The contributions to the Plan for the past two years were as follows:

(in thousands of dollars)	2016	2015
Employer's contributions	\$ 1,865	\$ 1,753
Employees' contributions	1,501	1,239

Severance Benefits and Sick Leave Benefits

Under previous labour agreements, employees accumulated severance benefits based on years of service and final salary. Under current agreements, these severance benefits no longer accumulate. The balance remaining in long-term employee future benefits represents the portion for employees who elected to defer payment. The Gallery provides compensated sick-leave benefits, which accumulate but do not vest.

These benefit plans are not pre-funded and thus have no assets, resulting in a plan deficit equal to the accrued benefit liability. Future years' increases to the liability will be funded from future appropriations. Expense for the year is determined by actuarial valuation. Key assumptions include an amount for annual real wage increases, a discount rate of 1.25% and inflation of 2.00% (1.50% and 2.00%, respectively as at March 31, 2015). The last actuarial valuation for severance and sick leave was made as at March 31, 2016.

Information about the plan, measured as at the financial position date, is as follows:

(in thousands of dollars)	2016	2015
Accrued benefit obligation, beginning of year	\$ 2,764	\$ 2,472
Current service cost	21	146
Interest expense	28	73
Benefits paid during the year	(1,862)	(310)
Amendment, curtailment and settlement ¹	—	412
Actuarial losses (gains)	76	(29)
Accrued benefit obligation, end of year	1,027	2,764
Unamortized actuarial gains (losses)	(47)	33
Accrued benefit liability, end of year	980	2,797

1 Curtailment of the severance benefit program — Public Sector Alliance of Canada (PSAC) employees

Accrued benefit liability, short term portion	\$ 48	\$ 1,636
Accrued benefit liability, long term portion	932	1,161

During the year, \$45,000 was recognized as an expense in the Statement of Operations in relation to these benefits (\$613,000 in 2014-15).

12. DEFERRED CONTRIBUTIONS FOR THE AMORTIZATION OF CAPITAL ASSETS

These amounts represent the unamortized portion of parliamentary appropriations used to purchase depreciable capital assets.

(in thousands of dollars)	2016	2015
Balance, beginning of year	\$ 83,778	\$ 88,776
Acquisition of capital assets	1,728	1,264
Amortization of capital assets	(6,291)	(6,262)
Balance, end of year	\$ 79,215	\$ 83,778

13. PARLIAMENTARY APPROPRIATIONS

(in thousands of dollars)

	2016	2015
For operating and capital expenditures		
Main estimates	\$ 35,773	\$ 35,771
Supplementary estimates	2,004	538
	37,777	36,309
Appropriations deferred for the purchase of capital assets	(1,000)	(1,000)
Appropriations restricted for the purchase of capital assets	(2,600)	(1,170)
Amortization of deferred funding for capital assets	6,291	6,262
	40,468	40,401
For the purchase of items for the Collection		
Main estimates	8,000	8,000
Appropriations recognized from prior years	2,787	5,008
Reimbursement for prior year purchase	149	—
Appropriations deferred to future years	(2,204)	(2,787)
	8,732	10,221
Total Parliamentary appropriations	\$ 49,200	\$ 50,622

14. CONTINGENCIES

In the normal course of its operations, various claims and legal proceedings can be asserted or instituted against the Gallery. These claims consist mainly of grievances and other legal claims. At March 31, 2016, the Gallery recorded contingent liabilities related to some claims and legal proceedings for which the event is likely to occur, and a reasonable estimate of the loss can be made and is recorded under accrued salaries. The Gallery considers that providing the extent of the contingent liability would have an adverse effect on the outcome. All matters are classified as current, as the Gallery expects them to be resolved within twelve months.

15. CONTRACTUAL OBLIGATIONS

The Gallery has entered into various agreements, mainly for protection services, rental accommodation and other facility management. As at March 31, 2016, future minimum payments for these agreements total \$19,949,398 (\$23,240,726 at March 31, 2015).

(in thousands of dollars)	Rental accommodation	Other commitments	Total March 31, 2016
2016–17	\$ 370	\$ 6,904	\$ 7,274
2017–18	371	4,143	4,514
2018–19	227	3,489	3,716
2019–20	155	3,396	3,551
2020–21	160	3	163
2021 and thereafter	731	—	731
	\$ 2,014	\$ 17,935	\$ 19,949

16. RELATED PARTY TRANSACTIONS

The Gallery enters into transactions with related parties in the normal course of business, on normal trade terms applicable to all individuals and enterprises. Related party transactions are recorded at fair value. The Gallery is related in terms of common ownership to all Government of Canada departments, agencies and Crown corporations. Related party transactions also include key management personnel having authority and responsibility for planning, directing and controlling the activities of the Gallery. This includes the Senior Management Team, all members of the Board of Trustees, and immediate family members thereof.

In addition to those related party transactions disclosed elsewhere in these financial statements, the Gallery had the following transactions. Revenue transactions primarily relate to negotiated parking agreements with government organizations and Crown corporations. Expenses transactions primarily relate to payments in lieu of taxes, employee benefit payments, and payments for utilities.

(in thousands of dollars)	2016	2015
Revenues from related parties		
Operating revenue	\$ 245	\$ 250
	\$ 245	\$ 250
Expenses with related parties		
Salaries and employee benefits	\$ 3,374	\$ 3,192
Payments in lieu of taxes	4,067	4,088
Professional and special services	4	2
Utilities, materials and supplies	319	300
Freight, cartage and postage	41	72
Publications	—	1
Cost of goods sold – bookstore	—	3
Advertising	58	9
Communications	21	20
	\$ 7,884	\$ 7,687

The following balances were outstanding at the end of the year:

(in thousands of dollars)	2016	2015
Due from related parties	\$ 40	\$ 21
Due to related parties	1,040	375

17. NATIONAL GALLERY OF CANADA FOUNDATION

The National Gallery of Canada Foundation (the “Foundation”) was incorporated on June 27, 1997 under the *Canada Corporations Act* as a non-profit corporation without share capital, and is a registered charity within the meaning of the *Income Tax Act (Canada)*. Effective January 9, 2014, the Foundation continued its articles of incorporation under the *Canada Not-for-profit Corporations Act*. The Foundation is a separate, significantly influenced, legal entity with a mandate to seek and obtain major donations to support the Gallery’s mandate and assist in achieving the Gallery’s vision. The financial statements of the Foundation have been prepared in accordance with Canadian accounting standards for not-for-profit organizations, have been audited by another firm, and have not been consolidated in the Gallery’s financial statements.

The Foundation raises funds from patrons, corporations, associations and from the community. The Board of Directors of the Foundation is elected by the voting members of the Foundation. All of the direct expenses related to the operation of the Foundation to March 31, 2016, have been reported in the Statement of Operations of the Foundation as administration and fundraising expenses. The distributed amounts to the Gallery by the Foundation are recorded in the Operating revenue and contributions in the Gallery’s Statement of Operations. The financial position of the Foundation as at March 31, the results of operations and cash flows for the year then ended are as follows:

Statement of Financial Position

(in thousands of dollars)	2016	2015
Total assets	\$ 21,704	\$ 20,029
Total liabilities, 17a)	5,052	3,618
Unrestricted net assets	63	299
Endowed net assets, 17b)	16,589	16,112
Total liabilities and net assets	\$ 21,704	\$ 20,029

Statement of Operations

(in thousands of dollars)	2016	2015
Total revenues	\$ 1,221	\$ 1,829
Total expenses	1,253	868
Contributions to the National Gallery of Canada, 17c)	315	854
Excess (deficiencies) of revenues over contributions and expenses	\$ (347)	\$ 107

Statement of Cash Flows

(in thousands of dollars)	2016	2015
Operating activities	\$ 1,054	\$ 276
Investing and Financing activities	(1,827)	1,677
Increase in cash for the year	\$ (773)	\$ 1,953

These tables are based upon the audited financial statements for the National Gallery of Canada Foundation, which have been audited by another firm and are available upon request.

a) An amount of \$237,346 (\$137,748 at March 31, 2015) is payable by the Foundation to the Gallery.

b) All of the Foundation's net assets must be provided for the ultimate benefit of the National Gallery of Canada. An amount of \$21,291,510 (\$19,532,451 at March 31, 2015) of the Foundation's assets is subject to donor-imposed restrictions, of which \$16,589,409 (\$16,112,096 at March 31, 2015) represents endowment funds that are to be maintained permanently. Investment revenue generated by endowment funds is to be used for the benefit of the Gallery.

c) The contributions to the Gallery by the Foundation were made in accordance with the restrictions approved by the Foundation's Board of Directors and supported art acquisition activities, and other art and program activities at the Gallery. During the year, the Foundation contributed \$315,436 to the Gallery (\$853,914 during 2014-15).

18. FINANCIAL INSTRUMENTS AND EXPOSURE TO RISK

Credit Risk

Credit risk is the risk of financial loss to the Gallery associated with a counter-party's failure to fulfill its financial obligations, and arises principally from the Gallery's accounts receivable and its investments in guaranteed investment certificates and money market funds. The Gallery is subject to credit risk on the value of its accounts receivable, excluding taxes receivable, in the amount of \$604,000 (\$836,000 at March 31, 2015), and on its restricted and unrestricted cash equivalents and short-term investments of \$23,315,000 (\$19,138,000 at March 31, 2015). The Gallery has determined that the risk is not significant.

(a) Accounts Receivable

The Gallery is exposed to credit risk from customers in the normal course of business. The accounts receivable are net of applicable allowance for doubtful accounts, which is established based on specific risk associated with individual clients and other relevant information. Of the accounts receivable, \$129,883 (\$534,727 at March 31, 2015) consists of appropriations receivable from the federal government. Concentration of credit risk is limited because a large part of revenue is from reputable organizations such as other government departments, universities, schools, and museums. The Gallery manages this risk by closely monitoring the issuance of credit to commercial clients. In total, \$111,085 (\$98,124 at March 31, 2015) of accounts receivable are past due but not impaired. Accounts which have exceeded 30 days are considered past due.

Based on a specific analysis of accounts receivable, and considering the Gallery's knowledge of the financial condition of its customers, the aging of accounts receivable, and other applicable factors, \$12,164 of accounts receivable were individually impaired as of March 31, 2016 (\$37,207 at March 31, 2015).

(b) Cash Equivalents and Investments

The Gallery manages its exposure to credit risk by following its investment policy, which limits the Gallery's investments to cash equivalents and short-term investments, thereby significantly lowering credit risk. Cash equivalents and short-term investments consist of investments in guaranteed investment certificates and units in money market funds whose objective is to earn interest income while preserving capital and maintaining liquidity. The sums are invested in debt obligations of, or guaranteed by, the Canadian federal, provincial or municipal governments, Canadian chartered banks, Canadian loan or trust companies, or Canadian corporations.

Liquidity Risk

Liquidity risk is the risk that the Gallery will not be able to meet its financial obligations as they fall due. Financial obligations arise in the normal course of business. The Gallery manages liquidity risk through the management of its cash and cash equivalents. The Gallery has determined that the risk is not significant because it maintains sufficient cash to meet its current obligations and maintains short-term investments that can be redeemed as needed. The Gallery's objective for managing liquidity risk is to manage operations and cash expenditures within the appropriation authorized by Parliament and the Gallery's self-generated revenues.

The following table presents a maturity analysis of the Gallery's estimated undiscounted future cash flows associated with contractual financial liabilities as at March 31, 2016 and March 31, 2015.

(in thousands of dollars)	Total	Less than 3 months	3 to 6 months	6 to 12 months
Trades payable	\$ 2,679	\$ 2,679	\$ —	\$ —
Due to Government Departments and Crown Corporations	1,040	1,040	—	—
Accrued salaries and benefits	1,770	418	1,052	300
Total, March 31 2016	\$ 5,489	\$ 4,137	\$ 1,052	\$ 300
Total, March 31 2015	\$ 7,311	\$ 3,097	\$ 3,862	\$ 352

Market Risk

Market risk is the risk that changes in market price, such as foreign exchange rates and interest rates, will affect the Gallery's future cash flow or the fair value of its holdings of financial instruments. The Gallery has determined that this risk is not significant.

(a) Foreign Currency Risk

The Gallery operates primarily within Canada, but in the normal course of operations, the Gallery is party to exchange of exhibitions and collections on an international basis, as well as holding cash denominated in foreign currencies. The currencies in which these transactions occur are primarily denominated in Canadian and US dollars, and the Euro.

	2016		2015	
	Holdings	In \$CAD	Holdings	In \$CAD
US Dollars	113,031	146,613	15,337	19,452
Euros	1,305	1,928	1,305	1,778
		148,541		21,230

The approximate impact of a 10% (10.0% at March 31, 2015) change in the Canadian dollar compared to the U.S. dollar on these exposed balances at March 31, 2016 is a \$14,661 (\$1,945 at March 31, 2015) increase/decrease in net income. A sensitivity of 10% has been selected, as this is considered reasonable given the current level of exchange rates, the level of volatility observed recently, and market expectations for future movement of the Canadian and U.S. dollars.

(b) Interest Risk

The Gallery is subject to interest rate risk on its cash equivalents and short-term investments. The interest income generated by the Gallery's investments varies from year to year. The Gallery's exposure to interest rate fluctuations is limited to changes in bank rates. The risk is not significant due to the short-term nature of the investments. In view of the low interest rates offered on the market in the year ended March 31, 2016, the Gallery realized an average of 1.08% during the fiscal year (1.24% in the year ended March 31, 2015). Had monthly interest rates been reduced by 0.25%, the Gallery's interest revenue from its cash equivalents and short-term investments would have been approximately \$56,878 lower (\$56,586 lower in the year ended March 31, 2015).

The Gallery's objectives, policies and processes for managing the risks and the methods used to measure the risks are consistent with those in place as at March 31, 2015. In addition, the exposure to the risks and how they arise also remained unchanged from the prior year.

19. COMPARATIVES FIGURES

Some prior year figures have been reclassified to conform to the current year's presentation.

SCHEDULE 1: OPERATING REVENUE, SPONSORSHIPS AND CONTRIBUTIONS**For the year ended March 31**

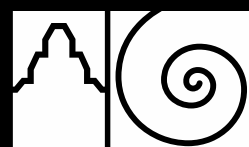
(in thousands of dollars)

	2016	2015
Operating Revenue		
Boutique and publishing	\$ 2,591	\$ 1,855
Admissions	2,291	1,363
Parking	1,190	984
Memberships	624	459
Rental of public spaces	210	266
Education services	141	127
Art loans – recovery of expenses	204	241
Travelling exhibitions	5	50
Audio guides	63	63
Food services	60	43
Interest	232	263
Other	33	54
	7,644	5,768
Sponsorships and Contributions		
Sponsorships	416	325
Sponsorships, contributed services	211	125
Contributions		
Contributed items for the Collection	50,403	3,949
From the National Gallery of Canada Foundation	315	854
From other individuals, corporations and foundations	888	952
	52,233	6,205
Operating revenue, sponsorships and contributions	\$ 59,877	\$ 11,973

SCHEDULE 2: EXPENSES**For the year ended March 31**

(in thousands of dollars)

	2016	2015
Salaries and employee benefits	\$ 20,373	\$ 19,915
Purchased items for the Collection	7,973	9,847
Contributed items for the Collection	50,403	3,949
Amortization of capital assets	6,291	6,262
Payments in lieu of taxes	4,067	4,136
Professional and special services	3,126	3,047
Insurance	297	268
Repairs and maintenance of buildings and equipment	3,827	3,848
Protection services	2,704	2,833
Utilities, materials and supplies	2,549	2,221
Freight, cartage and postage	891	1,665
Travel	1,174	807
Publications	681	605
Cost of goods sold – Boutique	1,384	1,027
Advertising	1,018	646
Rent	448	452
Communications	294	265
Library purchases	211	208
Rentals of equipment	133	154
Fellowships	31	45
Miscellaneous	155	43
Total expenses	\$ 108,030	\$ 62,243



NATIONAL GALLERY OF CANADA FOUNDATION

Annual Report 2015-16

MESSAGE FROM THE CHAIR OF THE BOARD OF DIRECTORS AND THE CHIEF EXECUTIVE OFFICER

Thomas D'Aquino and Karen Colby-Stothart

The 2015–16 fiscal year was one of spectacular successes for the National Gallery of Canada Foundation, so it is with great pride that we report on some of our key achievements and activities.

Our Capital Naming Opportunities Program represents important relationships that have been nurtured with philanthropic individuals, foundations, and companies, and raised considerable funds during the year in review. Four additional spaces have now been named, joining The Donald R. Sobey Family Gallery inaugurated last fiscal year.

The Michael and Sonja Koerner Family Atrium was announced in recognition of a gift of \$2 million to the Canadian Artists in Venice Endowment, received from the Michael and Sonja Koerner family. The Audain Gallery was inaugurated in honour of Michael Audain and Yoshiko Karasawa's overall contributions, since 2004, of over \$6 million to the National Gallery of Canada and the Foundation. The Scotiabank Great Hall was named in recognition of a \$10-million pledge from Founding Partner Scotiabank, with funds to be directed to the Gallery by the Foundation, in support of the Canadian Photography Institute (CPI). Finally, the Ash K. Prakash Gallery was named in recognition of the donation of an important collection of fifty paintings by J.W. Morrice, valued in excess of \$20 million, by the Aqueduct Foundation (on behalf of the A.K. Prakash Foundation).

The historic announcement of the national photographic collection's reinvention as the Canadian Photography Institute (CPI) was a key moment for us, following the signing of a memorandum of understanding between the National Gallery of Canada, the National Gallery of Canada Foundation, and David Thomson. This formalized a tripartite commitment to expand the national photography collections through donations and support from Mr. Thomson, including the Origins of Photography Collection of 19th-century American photography and ephemera, and the Archive of Modern Conflict (AMC). It is expected that the new CPI will attract other significant donations, and that it will become one of the world's most important institutions for photographic curation and research.

In addition to the Morrice collection and the CPI and its photographic collections, additional major works of art were obtained this year through the Foundation. Five important 20th-century Canadian paintings were donated to the Gallery from the Imperial Oil corporate collection. The painting *Countess Anna Ivanova Tolstaya* by Élisabeth Louise Vigée Le Brun, was gifted to the national collection by an anonymous donor. Finally, Dr. Dennis T. Lanigan has donated the objects on loan in this year's exhibition *Beauty's Awakening: Drawings by the Pre-Raphaelites and Their Contemporaries from the Lanigan Collection* to the Gallery.

The Foundation also announced its first major bequest this year, which I (Thomas d'Aquino) and my wife, Susan Peterson d'Aquino, were honoured to arrange. This was an integral beginning to the Foundation's new Benefactors Initiative and a strong new program around planned giving. We are hopeful that it will plant the seeds of future financial support for the Gallery, while offering an additional way in which patrons can contribute to our ongoing artistic mission.

We are pleased that our Distinguished Patrons family continues to grow, and that we have now been joined by Steven and Lynda Latner, as well as Linda and the Honourable Douglas Black, Q.C. Part of building relationships with our patron community involves creating opportunities for them to engage with the art world. This year, memorable stewardship events were organized, including the unforgettable Distinguished Patrons Art Tour to Venice in October 2015, featuring private visits to important public and private collections, spectacular evenings of music and dining, and wonderful travelling companions, including Canadian artist Geoffrey Farmer. Here in Ottawa, the elegant Distinguished Patrons Soirée was held in association with the opening of *Monet: A Bridge to Modernity*, and *Beauty's Awakening: Drawings by the Pre-Raphaelites and Their Contemporaries from the Lanigan Collection*.

Overall, we are proud to report that during the 2015-16 fiscal year, the Foundation received \$3,545,536 in cash donations, \$1,525,287 of which was directed to endowments, and \$1,372,457 to expendable funds. Disbursements were made to the Gallery in the amounts of \$315,436. At the end of March, the Foundation had \$10,232,500 in pledges outstanding.

We would like to thank our outstanding and dedicated Board of Directors, many of whom have been working with us for some time now. In particular, we would like to salute Michael Tims, who has served not only as Vice-Chair of the Foundation's Board, but also Chair of the Board of Trustees of the National Gallery. We would also like to welcome John Mierins of Ottawa, who joined our Board this year.

Finally, we would like to acknowledge the leadership and inspiration of the Gallery's Director and Chief Executive Officer, Marc Mayer, and the ongoing creativity, hard work, and dedication of his staff, which has contributed significantly to the Foundation's accomplishments, and has made the National Gallery of Canada one of the leading art museums in the world.

MAJOR AND SPECIAL GIFTS

Recognizes cash and pledges received in 2015-16

\$10,000,000

Scotiabank

\$3,000,000

Anonymous

\$2,000,000

Michael and Sonja Koerner Family

\$1,000,000

Coril Holdings Ltd.

\$100,000 to \$250,000

Sam and Frances Belzberg

Linda Black and The Honourable Douglas Black, Q.C.

The Peter and Joanne Brown Foundation

Scott Campbell

Jake and Judy Kerr

Hassan and Nezhat Khosrowshahi

Steven and Lynda Latner

George and Leanne Lewis

John and Keltie Mierins

A.K. Prakash/A.K. Prakash Foundation

RBC Foundation

Arni Thorsteinson and Susan Glass

\$25,000 to \$99,999

David G. Broadhurst

The Jackman Foundation

The Estate of Arthur Palmer

The Estate of Elizabeth Simonfay

VKS Art Inc.

Anonymous

\$10,000 to \$24,999

Robert and Mary Pat Armstrong

The Audain Foundation

The Anthony and Gladys Tyler Charitable Foundation

\$1,000 to \$9,999

Thomas d'Aquino and Susan Peterson d'Aquino

Gordon Jackson and Liz Kane

The Gerald Mendel Estate

Dell Pohlman and Lauren Raymore Pohlman

Anne Stanfield

Donations received via the United Way

Donations received via Canadahelps.org

Donations received via the Community Foundation of Ottawa

Up to \$999

Anscott Fund at the Strategic Charitable Giving Foundation

Barbara J. Barker

Marion E. Bennett and Robert M. Bennett

Michael Brock

Erika Bruce

John J. Bull

Sydney Duder

Leonard and Margaret Edwards

Kenneth Field

Ross and Ardath Francis

Susan Gregson

Frederick L. Howey

Investors Group Charitable Giving Program

Dorothy M. Pratt

The Professional Association of Foreign Service Officers

Victor Rabinovitch

Gregory and Barbara Reynolds

Sharon Reynolds

Jacques and Donna Shore

Gordon and Annette Thiessen

Vernon G. Turner

Jeffrey S. Weiner

Brian Wilks

AMERICAN FRIENDS OF THE NGC

\$500 to \$9,999

Peter G. Restler

ENDOWMENTS AND SPECIAL PROJECTS

A complete list of the Foundation's endowments and expendable funds is available at www.ngcfoundation.ca.

FOUNDING PARTNERS

Bell
BMO Financial Group
CIBC
Nahum Gelber and Dr. Sheila Gelber
Michal Hornstein and Renata Hornstein
Imperial Oil Foundation
Imperial Tobacco Canada Foundation
Parnassus Foundation (Raphael and Jane Bernstein)
Jean H. Picard
Power Corporation of Canada
RBC Foundation
Donald R. Sobey and Beth Sobey
TD Bank Financial Group
Sara Vered and the late Zeev Vered
Peter Roberts
The Estate of Charles M. Ruggles
The Estate of Marion Veronica Shortell
The Estate of Elizabeth Simonfay (née Dirsztay)
Doris Manon Smith
Anne Stanfield
Paul W. Taylor
Italo Tiezzi
Murray Waddington
Two anonymous patrons

BOARD OF DIRECTORS 2015–16

Chairman

Thomas P. d'Aquino (Ottawa, Ontario)

Vice-Chairman

Michael J. Tims (Calgary, Alberta)

Corporate Secretary

Harriet (Hatty) Reisman (Toronto, Ontario)

Treasurer

Micheal L. Burch (Ottawa, Ontario)

Directors

Michael G. Adams (Ottawa, Ontario)
Linda Black (Canmore, Alberta)
Ann Bowman (Toronto, Ontario)
Bernard A. Courtois (Lac Brome, Quebec)
Fred S. Fountain (Halifax, Nova Scotia)
Reesa Greenberg (Ottawa, Ontario)
Michelle Koerner (Toronto, Ontario)
Murray MacDonald (Ottawa, Ontario)
John Mierins (Ottawa, Ontario)
Michael O'Brian (Vancouver, British Columbia)
Ash Prakash (Toronto, Ontario)
Donald R. Sobey (Stellarton, Nova Scotia)

AMERICAN FRIENDS OF THE NATIONAL GALLERY

Chairman

Thomas P. d'Aquino (Ottawa, Ontario)

Secretary

Peter G. Restler (New York, New York)

Director

Michael G. Adams (Ottawa, Ontario)

DISTINGUISHED PATRONS

David Aisenstat (Vancouver, British Columbia)
Michael Audain and Yoshiko Karasawa
(Vancouver, British Columbia)
Laurent and Claire Beaudoin (Montreal, Quebec)
Sam and Frances Belzberg (Vancouver, British Columbia)
Linda Black and The Honourable Douglas Black, Q.C.
(Canmore, Alberta)
Ann and Tim Bowman (Toronto, Ontario)
David Broadhurst (Toronto, Ontario)
Peter and Joanne Brown (Vancouver, British Columbia)
Scott Campbell (Toronto, Ontario)
Thomas and Susan d'Aquino (Ottawa, Ontario)
André Desmarais and France Chrétien Desmarais
(Montreal, Quebec)
Paul Desmarais, Jr. and Hélène Desmarais
(Montreal, Quebec)
Murray Edwards (Calgary, Alberta)
Bruce Flatt and Lonti Ebers (Toronto, Ontario)
James and Margaret Fleck (Toronto, Ontario)
Fred and Elizabeth Fountain (Halifax, Nova Scotia)
Blake and Belinda Goldring (Toronto, Ontario)
Reesa Greenberg (Ottawa, Ontario)
Paul and Carol Hill (Regina, Saskatchewan)
Stephen and Gail Jarislowisky (Montreal, Quebec)
Jake and Judy Kerr (Vancouver, British Columbia)
Hassan and Nezhat Khosrowshahi
(Vancouver, British Columbia)
George and Karen Killy (Vancouver, British Columbia)
Michael and Sonja Koerner (Toronto, Ontario)
Jacqueline Koerner and Robert Safrata
(Vancouver, British Columbia)
Michelle Koerner and Kevin Doyle (Toronto, Ontario)
Steven and Lynda Latner (Toronto, Ontario)
George and Leanne Lewis (Toronto, Ontario)
Ronald Mannix (Calgary, Alberta)
Kanta Marwah (Ottawa, Ontario)
Ronald Mathison (Calgary, Alberta)
The Honourable Margaret McCain and the late Wallace
McCain (Toronto, Ontario)
Mark McCain and Caro MacDonald (Toronto, Ontario)
John and Keltie Mierins (Ottawa, Ontario)
Michael O'Brian and Inna Vlashev O'Brian
(Vancouver, British Columbia)
J. Robert and Myriam Ouimet (Montreal, Quebec)
Don and Sheila Pether (Hamilton, Ontario)
Robert and Donna Poile (Toronto, Ontario)
Ash Prakash (Toronto, Ontario)
Morton and Carol Rapp (Toronto, Ontario)
Peter and Susan Restler (New York, New York)
Hartley and Heather Richardson (Winnipeg, Manitoba)
Nancy Richardson (Ottawa, Ontario)
John and Judi Risley (Halifax, Nova Scotia)
Sandra and the late Joseph Rotman (Toronto, Ontario)
Fred and Beverly Schaeffer (Toronto, Ontario)
Richard and Nancy Self (Vancouver, British Columbia)
Jay Smith and Laura Rapp (Toronto, Ontario)
Donald and Elizabeth Sobey (Stellarton, Nova Scotia)
Rob and Monique Sobey (Stellarton, Nova Scotia)
Anne Stanfield (Ottawa, Ontario)
Jozef and Vera Straus (Ottawa, Ontario)
William and Jean Teron (Ottawa, Ontario)
Arni Thorsteinson and Susan Glass (Winnipeg, Manitoba)
Michael and Renae Tims (Calgary, Alberta)
Nancy and the late William Turner (Montreal, Quebec)
Sara Vered and the late Zeev Vered (Ottawa, Ontario)
Peeter and Mary Wesik (Vancouver, British Columbia)
Anonymous (Canada)
Anonymous (Burlington, Ontario)
Anonymous (Guelph, Ontario)
Anonymous (London, England)
Anonymous (Toronto, Ontario)

* Distinguished Patrons are defined as those who have provided support of significant Gallery initiatives, including the donation and acquisition of significant works of art. The Distinguished Patrons came into being on the occasion of the Gallery's 125th anniversary celebrations in 2005. Distinguished Patrons initiatives have benefitted from the support of a number of leading Canadian companies.



KPMG LLP
Suite 1800
150 Elgin Street
Ottawa ON K2P 2P8
Canada

Telephone (613) 212-KPMG (5764)
Fax (613) 212-2896
Internet www.kpmg.ca

REPORT OF THE INDEPENDENT AUDITORS ON THE SUMMARY FINANCIAL STATEMENTS

To the Directors of the National Gallery of Canada Foundation

The accompanying summary financial statements of the National Gallery of Canada Foundation, which comprise the summary statement of financial position as at March 31, 2016, the summary statement of operations and changes in net assets for the year then ended, and related notes, are derived from the audited financial statements prepared in accordance with Canadian accounting standards for not-for-profit organizations, of the National Gallery of Canada Foundation as at and for the year ended March 31, 2016.

We expressed an unmodified audit opinion on those financial statements in our report dated June 9, 2016.

The summary financial statements do not contain all the disclosures required by Canadian accounting standards for not-for-profit organizations applied in the preparation of the audited financial statements of the National Gallery of Canada Foundation. Reading the summary financial statements, therefore, is not a substitute for reading the audited financial statements of the National Gallery of Canada Foundation.

Management's Responsibility for the Summary Financial Statements

Management is responsible for the preparation of a summary of the audited financial statements on the basis described in note 1.

Auditors' Responsibility

Our responsibility is to express an opinion on the summary financial statements based on our procedures, which were conducted in accordance with Canadian Auditing Standard (CAS) 810, "Engagements to Report on Summary Financial Statements".

Opinion

In our opinion, the summary financial statements derived from the audited financial statements of the National Gallery of Canada Foundation as at and for the year ended March 31, 2016 are a fair summary of those financial statements, in accordance with the basis described in note 1.

Chartered Professional Accountants, Licensed Public Accountants

June 9, 2016
Ottawa, Canada

KPMG LLP is a Canadian limited liability partnership and a member firm of the KPMG network of independent member firms affiliated with KPMG International Cooperative ("KPMG International"), a Swiss entity. KPMG Canada provides services to KPMG LLP.

SUMMARY STATEMENTS OF FINANCIAL POSITION

March 31, 2016, with comparative information for 2015

	2016	2015
Assets		
Current assets:		
Cash	\$ 1,439,650	\$ 2,212,729
Interest and other receivables	53,796	21,629
Prepaid expenses	12,381	13,326
Amounts receivable from Friends of the National Gallery of Canada	20,591	18,491
	1,526,418	2,266,175
Investments	20,177,990	17,762,821
Total assets	\$ 21,704,408	\$ 20,028,996
Liabilities and Net Assets		
Liabilities:		
Accounts payable and accrued liabilities	\$ 112,778	\$ 59,370
Amounts payable to National Gallery of Canada	237,346	137,748
Deferred contributions and investment income	4,702,101	3,420,355
	5,052,225	3,617,473
Net assets:		
Unrestricted	62,774	299,427
Endowment	16,589,409	16,112,096
	16,652,183	16,411,523
Total liabilities and net assets	\$ 21,704,408	\$ 20,028,996

See accompanying notes to summary financial statements.

SUMMARY STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS

Year ended March 31, 2016, with comparative information for 2015

	2016	2015
Revenue:		
Unrestricted fundraising	\$ 803,521	\$ 897,942
Unrestricted investment income	77,673	76,589
Recognition of deferred contributions and investment income	340,036	854,664
	1,221,230	1,829,195
Expenses:		
Administration and fundraising	1,252,810	868,376
Contributions to National Gallery of Canada	315,436	853,914
	1,568,246	1,722,290
Excess (deficiency) of revenue over expenses	(347,016)	106,905
Net assets, beginning of year	16,411,523	13,049,324
Endowment contributions and realized investment income	1,801,563	1,976,259
Increase in cumulative unrealized gains on investments	(1,213,887)	1,279,035
Net assets, end of year	\$ 16,652,183	\$ 16,411,523

See accompanying notes to summary financial statements.

NOTES TO SUMMARY FINANCIAL STATEMENTS

Year ended March 31, 2016

The National Gallery of Canada Foundation (the “Foundation”) is a national, non-profit organization, the aims and objectives of which are to receive or maintain a fund or funds and to transfer from time to time all or part thereof the income therefrom to the National Gallery of Canada.

The Foundation was incorporated as a non-profit corporation without share capital on June 27, 1997 under the *Canada Corporations Act*. Effective January 9, 2014, the Foundation continued their articles of incorporation from the *Canada Corporations Act* to the *Canada Not-for-profit Corporations Act*.

The Foundation is a registered charity and as such is not subject to income tax under Paragraph 149(1)(f) of the *Income Tax Act* (Canada).

SUMMARY FINANCIAL STATEMENTS

The summary financial statements are derived from the complete audited financial statements, prepared in accordance with Canadian accounting standards for not-for-profit organizations, as at and for the year ended March 31, 2016.

The preparation of these summary financial statements requires management to determine the information that needs to be reflected in the summary financial statements so that they are consistent, in all material respects, with or represent a fair summary of the audited financial statements.

These summarized financial statements have been prepared by management using the following criteria:

- (a) whether information in the summary financial statements is in agreement with the related information in the complete audited financial statements; and
- (b) whether, in all material respects, the summary financial statements contain the information necessary to avoid distorting or obscuring matters disclosed in the related complete audited financial statements, including the notes thereto.

Management determined that the statement of changes in net assets and the statement of cash flows do not provide additional useful information and as such has not included them as part of the summary financial statements.

The complete audited financial statements of National Gallery of Canada Foundation are available upon request by contacting the Foundation.

Cover

James Wilson Morrice

The Snow's Impression, Canada c. 1900–1905

Back Cover

Southworth and Hawes

Portrait of a Young Girl c. 1850

Photo Credits:

NGC: Front cover, pp. 9–15, 18–22, 24–31, back cover.

Toni Hafkenscheld: pp. 16–17.

Courtesy David Zwirner, New York/London: p. 22.

SITE Photography, Courtesy of Equinox Gallery: p. 23.

Courtesy of the artist and Jack Shainman Gallery, New York: p. 25.

Copyright Credits:

Estate of Giacomo Balla / SODRAC (2016): p. 10. All rights reserved.

CARCC, 2016: pp. 16–17. All rights reserved.

ISBN 978-0-88884-946-5

Aussi disponible en français

© National Gallery of Canada, Ottawa, 2016

Design: Réjean Myette, Fugazi

